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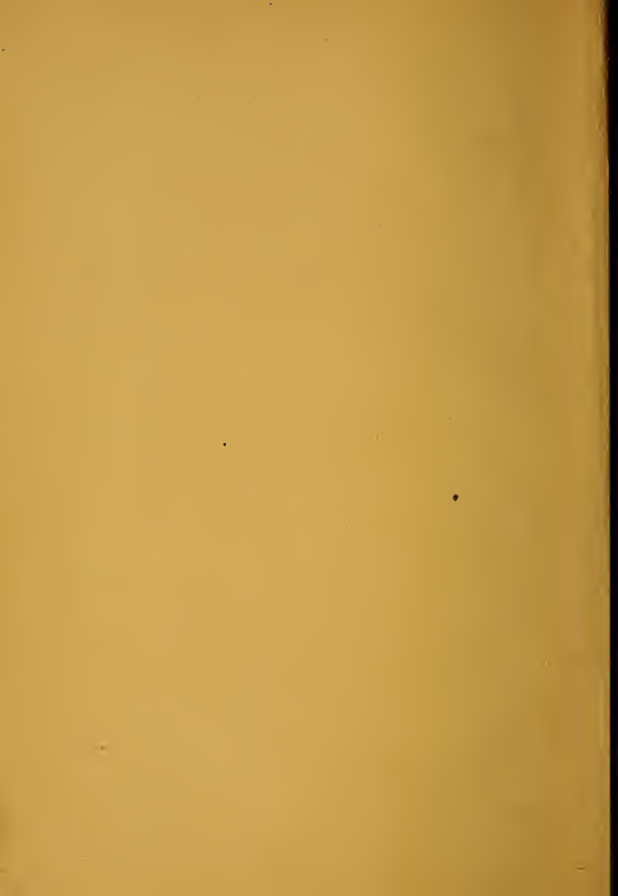
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HINTS AND HELPS

FOR

THOSE WHO WRITE, PRINT, OR READ

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BY

BENJAMIN [✓]DREW

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"A Portion to Seven, and also to Eight"

BOSTON ^h

LEE AND SHEPARD, PUBLISHERS

NEW YORK

CHARLES T. DILLINGHAM

PN 147
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1871

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P R E F A C E.

As "man measures man the world over," so it may be presumed that the experience of a laborer in any one department of literature, will, in the general, tally with that of all others occupying a similar position. This volume gives the results of a proof-reader's experience, and such suggestions derived therefrom as may, he hopes, be useful to all who prepare reading-matter for the press, to all who assist in printing and publishing it, and, finally, to the reading public.

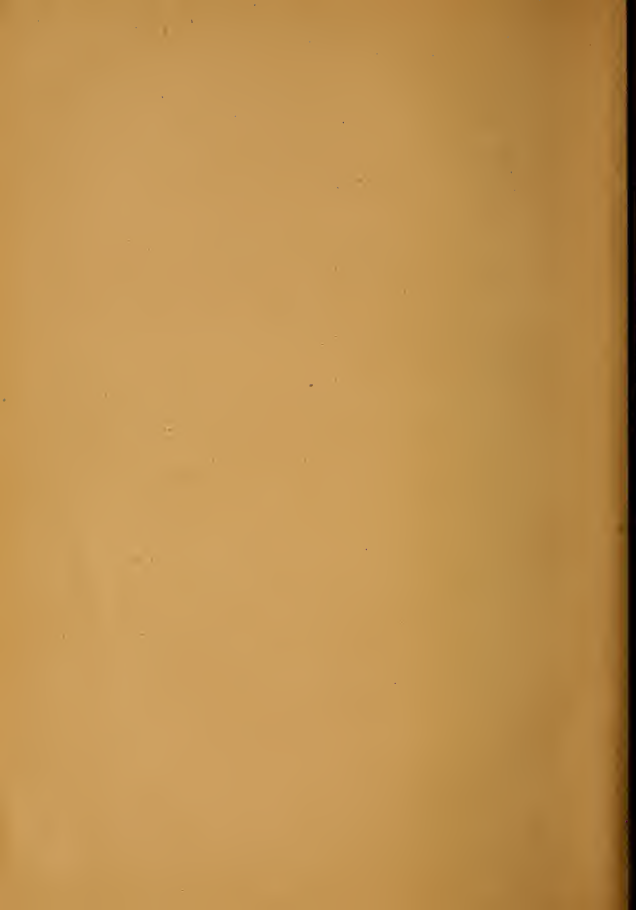
But as a vein of imperfection runs through all human achievement; and as the most carefully issued volume must contain errors, — so this work, if critically examined, may perhaps be found to violate, in some instances, its own rules; nay, the rules themselves may appear to be, in some points, erroneous. Still, the inex-

perienced, we feel assured, will find herein many things of immediate benefit; and those who need no instruction may have their opinions and their wisdom re-enforced by the examples used in illustration. So, believing that on the whole it will be serviceable; that it contains "a portion" for "seven, and also" for "eight," we send this treatise to press. And if its perusal shall incite some more competent person to produce a more valuable work on the topics presented, we shall gladly withdraw, and leave him, so far as we are concerned, the undisputed possession of the field.

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PENS AND TYPES.

CHAPTER I.

WRITING FOR THE PRESS.

IN an action recently brought against the proprietors of Lloyd's paper, in London, for damages for not inserting a newspaper advertisement correctly, the verdict was for the defendant, by reason of the illegibility of the writing.

"The illegibility of the writing" is the cause of the larger portion of what are conveniently termed "errors of the press." One can scarcely take up a periodical publication without finding, from editor or correspondent, an apology for some error in a previous issue, couched somewhat in this style: "The types made us say, in our last, something about the 'Dogs of the Seine'; we certainly wrote 'Days of the League.'" We have no doubt that, in a large majority of cases of this sort, if the question between "the types"

and "the pen" were left to a jury, they would, as in the case of Lloyd's paper, decide in favor of the types.

By dint of hard study, by comparison of letters in various words, and by the sense of the context, the compositor generally goes through his task creditably, in spite of the "illegibility of the writing." But sometimes, in despair, he puts into type that word which most nearly resembles an unreadable word in the manuscript, making nonsense of the passage because he can make nothing else of it. We remember a great many instances of this sort, in our own experience as a proof-reader, — instances which, according to custom, might be attributed to "the types," but which were really due to the writers' carelessness alone. Thus, in a medical work, it was stated that "This case had been greatly aggravated by the *ossification* of warm poultices to the face"; the author having intended to write "application."

Ames's "Typographical Antiquities" has been made to figure as "Typographical Ambiguities," — owing to chirographical ambiguity.

"The reports in the 'Times' and other journals, never give the name of the Lord Chandler." "Chancellor" was, of course, intended by the writer, but this was an "error of the press."

In an investigation touching the field of a com-

pound microscope, a witness was made to say, "It would vary with the power of the *lye-juice* employed." The reporter meant to write "eye-piece," but he succeeded in writing what the compositor set up.

The title of a book, — "A Treatise on the Steam-engine; with *Theological* Investigations on the Motive Power of Heat." The latter clause might seem appropriate to "Fox's Book of Martyrs"; but the transcriber of the title imagined he had written "Theoretical."

A toast, — "The President of the — County Agricultural Society, — May he enjoy a *grim* old age": the word was corrected to "green," before the whole edition of the paper was worked off.

We have seen an advertisement of "*Matlibran's* Universal Geography," — no doubt a very entertaining work.

In a treatise on botany, we have been told, "we first find those that form the bud, then the *calx*, the *corrola*, the stamina and *pistol*." The writer should have spelled correctly, and dotted his *i's*.

A catalogue of hardware to be sold by auction had an item, "3 bbls. English pocket-knives." This was set from "commercial" writing, in which "bbls.," or something like it, was used as a contraction for "bladed."

"Nature intended man for a social being.

Alone and isolated, man would become *impatient* and *peevish*." No doubt this is true; but "the types" were to blame again, — the author fancied that he had written "impotent, and perish."

The constitution of a certain corporation appeared with the following article in the proof-sheet: "The Directors shall have power to purchase, build, equip or charter all such steam-boats, propellers, or other vessels, as the engineers of the Corporation shall in their judgment require." Why the Directors should be placed at the mercy of the *engineers* seemed unaccountable. But a critical examination of the manuscript revealed that the "engineers" were "exigencies."

A "Bill of exceptions having been examined, and found *unfavorable* to the truth, is allowed." The Justice who signed the above, understood the word which we have italicized to be "conformable."

"They could not admit those parts of the testimony until they had examined the plaintiff in regard to the *poets*." — "Facts" should have been written instead of "poets"; but the "pen" made an error which the compositor did not feel at liberty to correct.

We have read in a newspaper a description of a battle-field; — "It was fearful to see: the men fell in ranks, and marched in pantaloons to their

final account." This was explained by an erasure and a blot on the word "platoons."

It is very easy to say that errors of the kind we have recited, are owing to the ignorance or carelessness of the printers; but, on the other hand, when printed copy is reset, such errors almost never occur, — and the absence of errors is in direct ratio to the legibility of the copy.

Men who write much, generally imagine that they write well; but their imagination is often a vain one. The writer of the worst manuscript we recollect to have met with, expressed surprise when told that printers and proof-readers could not read his writing, and remarked that he had often been complimented on the plainness and neatness of his chirography. His memory was, no doubt, excellent, — the compliments must have been bestowed in his juvenile days, when he was imitating engraved copies.

While one is imitating a copy, he may, indeed, write legibly, nay, even elegantly; for he has nothing to attend to, save the formation of the letters. But when he is writing a report or a sermon or a poem, his mind is busy with something besides chirography.

The fact is, that men seldom succeed well in doing more than one thing at a time. The itinerant musician who imitates the various instruments of a full band, may be detected in an

occasional discord. Paley remarks that we cannot easily swallow while we gape; and, if any one will try the experiment, he will presently be satisfied that in this statement, at least, Paley was physiologically and philosophically correct.

Thus, in the haste of composition, ideas crowd ing upon us faster than the pen can give them permanence, we can bestow little thought on mere chirography; writing becomes mechanical, or even automatic; and we pay scarcely more attention to the forms that follow the pen, than we do to the contractions and dilatations of the vocal organs when engaged in conversation with an entertaining friend.

Let school training and practice be the same, yet such are the differences of physical conformation that handwritings are as various as the individuals that produce them; running through all degrees of the scale, from an elegance transcending the engraver's skill, down to misshapen difficulties and puzzling deformity.

But however widely our handwriting may vary from Wrifford, Spencer, or Dunton, it is generally legible to ourselves, and soon becomes familiar to our friends and acquaintances. Hence comes the danger that we shall cease to bestow any care upon it when others than ourselves and acquaintances are concerned; and hence it is, that, with scarcely any consciousness of our

short-comings, we are liable to impose on an utter stranger the task of deciphering a piece of manuscript in which not only the letters have no proper characterization, but which is smutched with erasures, deformed by interlineations, and obscured by frequent and needless abbreviations.

The loss of time spent in endeavoring to read such a document, is reckoned among the "small things" of which "the law takes no cognizance"; were it otherwise, many of us who fancy that our manuscript is above reproach, would be astonished at the number of bills collectible, or at least payable, outstanding against us.

Complaints may indeed casually reach us, or ridicule may laugh at our scrawls. But fashion seems to hold no "fluctuating seat," so far as penmanship is concerned. We learn from Hamlet, that "the statist" of his day held it a "baseness to write fair"; and the same opinion seems prevalent even now; for few, after leaving school, endeavor to improve in this respect, and many learned men write as if afraid that legibility would be considered proof of intellectual weakness.

In all other cases of encroaching on the time and patience of another, — as, for instance, our failure to fulfil an appointment, or calling at an unseasonable hour, or seeking advice in an affair wholly our own, — we feel bound to make due

apology, nay, sometimes even acknowledge a sense of shame; but who ever felt regret on hearing that he had put some one to the trouble of studying, and guessing at, and puzzling out cramped writing, seeking aid from dictionaries, gazetteers, directories, and even experts? We never heard of a man's suffering compunction on this score.

We say this, referring to ordinary business transactions between man and man, where bad writing, except in rare and extreme cases, does not involve pecuniary loss. But when we are writing for the press, our duty to write legibly becomes imperative; indeed, a failure in this respect, trenches so closely upon a violation of the eighth commandment, that it can seldom happen but from a want of thought as to the relation between those who write and those who print.

Compositors usually work by the piece, and are paid a fixed rate per thousand ems. If a line of type be divided by vertical lines into equal squares, these squares show the number of ems in the line. Suppose there are twenty such squares: then fifty lines would contain one thousand ems. To set, correct, and distribute six thousand ems, is considered a fair day's work. With plain, legible copy, this can ordinarily be done; and, at the close of the week,

the compositor receives full wages: all parties are satisfied, and no one is entitled to complain.

But if, at the end of the week, notwithstanding the closest application, the compositor has averaged but four thousand ems per day, whereby he receives but two thirds of the sum he is capable of earning under favorable conditions, who is morally responsible to him for the lacking third? We need not go far to ascertain: a glance at his "copy" answers the question. He has been laboring upon bad manuscript. To show the difficulties which have been in his way, we will put a supposititious case;—and yet we can scarcely apply that adjective to a case the reality of which every compositor will recognize.

He has been setting up a sermon of the Rev. Mr. Z. The society of the reverend gentleman were so well pleased with the discourse, that they requested a copy for the press. Mr. Z. should, of course, have copied the whole manuscript fairly; for, the haste of composition being past, he could have written it off carefully, paying special attention to chirography, spelling out his abbreviations, reducing dislocations, bringing interlineations into line,—in short, he should have done to the compositor what he would that the compositor should do unto him. But, instead of this, what did you do, Mr. Z.? Pen

in hand, you re-read the sermon, making erasures, striking out some words and interlining others. You crowded new sentences, of two or three lines each, between lines already closely written; and you interlined these interlineations. You then wrote sundry additions on loose pieces of paper, denoting them as "A," "B," "C," etc., and then placed the same capitals in the body of the work, without sufficiently explaining that new matter was to be inserted; neither did you make it appear whether the addenda were to constitute new paragraphs. And in this amorphous condition you allowed the sermon to go to the printing office. It has, too, passed through several hands. Some of the pieces belonging to "A," have got into "B," and some of the "B" have straggled into "C," and the printers cannot say where they do belong.

Dean Ramsay tells an anecdote of an old servant of Colonel Erskine, the father of the celebrated lawyer. On one occasion the servant had done something that very much displeased his master. The Colonel's wrath became quite uncontrollable, his utterance was choked, and his countenance became pale as death. The servant got somewhat uneasy, and at last said, "Eh, sir, maybe an aith would relieve you." We are sure, Mr. Z., you will much regret, that the compositor who has your manuscript in hand

will often seek "relief" after the manner indicated by the old Scotch servant. We have heard a man, with such manuscript as yours before him, exclaim, "If this author had known how much swearing there would be over his writing, he would have written better!"

One compositor finds in his "take"* the abbreviation "Xn," and, after many inquiries, learns that *X* is the Greek *Chi*, and so "Xn" signifies "Christian." Another hesitates at a phrase which, to his eye, seems to read "a *par-boiled* sceptic"; but, as modern methods with heretics do not include heated applications, he asks those about him what the word is; perhaps goes to the proof-reader with it, — such things are done sometimes, — for the compositor expects ultimately to conform to the proof-reader's decision, — and thus he loses five or ten minutes in learning that the word is *purblind*. Now, reverend sir, the compositor's time is his money, and if you rob him of his time — the inference is obvious. Your better course, henceforth, will be to copy your manuscript, or get it copied, in a careful, painstaking manner, after all your emendations of the text have been made.

There is a proverb to the effect that lawyers are bad penmen; but we think the proverb un-

* For this and all other technical terms used in this work, see Chapter VII.

just. So far as our experience goes, the handwriting of lawyers compares favorably with that of any other class of persons, of whatever profession. It is certainly as legible as the mercantile style; since the latter, although generally pretty to look at, is often very difficult to read, —abounding in flourish and ornament, which are too often but another name for obscurity. Sometimes, too, one meets with clerkly invoices or catalogues, containing remarkably fanciful capitals: we have seen good readers scarcely able to decide whether a given initial were a W, an H, or an N.

But legal gentlemen, like all others, dislike the mechanical labor of copying what they have once committed to paper. Their arguments, and especially their briefs, are sometimes sent to the printer in a confused, chaotic mass; in a shape, or, rather, with a want of shape, which, if not resulting from inconsiderateness, would be — we were on the point of saying — disgraceful. A manuscript of this sort, covering but six or eight pages of letter-paper, sometimes requires several hours' labor in reading, correcting, and revising, before a presentable proof can be obtained.

Legal documents are often interlarded with technical terms in law Latin and old French. Of course such terms ought to be made as plain

as print. Usually the principal divisions of a brief are indicated by large Roman numerals in the middle of the line; the points under these greater divisions, by Roman numerals at the commencement of paragraphs; smaller divisions, by Arabic numerals; and if still smaller divisions are required, these are denoted by letters in parenthesis, as, (a), (b), (c), etc. In the haste of writing, however, it is sometimes found impossible, doubtless, to make so nice distinctions, and Arabic numerals are used throughout, while no proper care is taken to distinguish the various divisions of the subject-matter by varying indentations.* The faults of the manuscript reappear in the proof. This leads to much loss of time "at the stone"; and as such work is frequently hurried during the sessions of the courts, the delay is exceedingly vexatious to all parties concerned. If one eighth of the time now spent in correcting, overrunning the matter, and revising, were bestowed upon perfecting the copy, there would seldom be any delay in a well-appointed printing office.

When transcripts of records of court are to be printed, care should be taken that only the

* We do not mean "indentation," nor yet "inden'tion," but "indention," as written in the text. The word is in the mouth of every printer, proof-reader, author, and publisher: why should it not be inserted in the dictionaries?

very documents intended for the press, are sent to the printing office. For want of proper attention in this matter, it not unfrequently happens that certificates of notaries, extraneous documents, and duplicates, are put in type, to be presently cancelled.

We have said something above, touching mercantile handwriting. Constant practice with the pen gives facility and boldness of execution, — and where these are combined with good taste, chirography approaches the dignity of a fine art, and produces beautiful effects, and is seen to be near of kin to drawing and painting. In signatures, especially, flourish and ornamentation have a double use: they please the eye, and they baffle the forger. But when lines stand as near each other as in ordinary ruling, the flourish in one line interferes with the letters of the next; and the elegance of a well-cut capital will scarcely excuse its obtrusiveness, when it obliterates its more obscure but equally useful neighbors.

Further, business men, deeply impressed with the value of time, learn to delight in abbreviations. Types have been cast to meet some of these, as the “commercial *a*” [a] and the “per cent” [%]; but the compositor is sometimes put to his trumps to cut, from German and job letter, imitations of abbreviations which never ought to be sent to a printing office as copy. We

are not astonished that a merchant of Boston once received from a Prussian correspondent a request, that if he, the Bostonian, were to write again, it might be either in German or in plain English. We adopt the spirit of this advice; and would say to the banker, the broker, the merchant, and to their respective clerks, that when they write for the press, they should drop ornament, drop pedantic abbreviations, drop German, and write in plain English.

We do not know that there is anything specially characteristic in copy furnished by the medical faculty, unless it be that their relations of "cases," both in medicine and surgery, abound, no doubt necessarily, in "words of learned length"; which, being unfamiliar to the laity, should be written with conscionable care; every letter performing its proper function, and duly articulated to its neighbors. But the scientific terms of their art, as written by most physicians, are, to the average printer, as illegible as the Greek from which a portion of such terms is derived. Recipes are seldom got typographically correct, until they have passed through three or four revisions. Even apothecaries, it is said, sometimes put up morphine instead of magnesia; in which case, unless the revising is done in a hurry with the stomach-pump, a jury may have something to say about the "illegibility of

the writing." When troublesome consequences arise from misapprehension of a Latin word, or of its meaning, we hear much said in favor of writing recipes in plain English.

Some years ago (of course such a thing could not happen now), a gentleman residing at the South End, in Boston, was furnished by his medical adviser with a prescription, containing among other ingredients the following:—

Syr. Scillæ	℥ ss.
Tinct. Ejusdem	℥ i.

That is, half an ounce of sirup of squills, and one ounce of the tincture of the same. With this recipe, he went to the nearest apothecary. "I cannot put up that medicine for you," said the apothecary; "I have all the ingredients but one; I have no tincture of ejusdem." The gentleman went to the next drug-store. Its proprietor said, "I cannot fill that recipe; I should as soon think of undertaking to compound the ptisan of Kenilworth's blacksmith. Tincture ejusdem! who ever heard of tincture ejusdem?" Disappointed at shop after shop, the gentleman at length reached the well-known stand of the late Dr. B., at the North End. Without making any remark, the doctor proceeded to weigh or measure the various ingredients called for. "What!" exclaimed the gentleman, "have you

got 'Tincture ejusdem'! I have been to fifty shops, more or less, but not one of them had it; and some pharmacists even averred they had never heard of it." — "The recipe," quietly remarked Dr. B., "calls for half an ounce of sirup of squills, and one ounce of the tincture of the same." — "Then why didn't he write 'tincture of the same,' instead of that stupid 'Tinct. Ejusdem'?" Here have I walked from home a mile and a half, and shall have to return the 'ejusdem' distance, because the doctor didn't write plain English."

But, whatever may be said to the contrary, there are weighty and, we think, irrefutable arguments for continuing the use of Latin and Greek terms in medical writings, — even in recipes. Since it should be so, and certainly *is* so, we insist here, as elsewhere, that all technical terms, proper names, or any words on which the context can throw but little, if any, light, should be written not with ordinary, but with *cardinary* care, — which new word we hazard, that our meaning may make a deeper impression.

In passing, we may remark that the mode of indicating names of remedies comes under the head of "style" (see Chapter III.), and varies in different offices. Names of medicines are often abbreviated, and set in italics; and when a

generic word is used, it should be capitalized; as, "Dr. S. administered *Rhus tox.*" In homœopathic works, the number expressing a dilution or trituration is placed in superiors at the right; as, "Ordered *Cuprum metallicum*¹⁰⁰."

A few suggestions to those who write any kind of copy for the press, will close this part of our subject.

Write on only one side of the paper.

If you wish to make an addition to a page, do not write it on the back of the sheet; cut the leaf, and paste the new matter in, just where it belongs, being careful not to cover up so much as a single letter in doing so: we have known lines to be omitted by the compositor, in consequence of careless pasting. The leaf having thus been lengthened, you may, for the sake of convenience, fold the lower edge forward upon the writing. This minute direction may seem idle; but when a portion of the leaf has been folded backward, out of sight, the folded part may very likely escape notice, and, to insert it, many pages of matter may afterward require to be overrun.

Abbreviate those words only, which you wish the printer to abbreviate.

Never erase with a lead pencil; for an erasure

with lead leaves it questionable whether or not the marked word is to go in. Use ink, drawing the pen horizontally through the words or lines to be omitted; and be careful that the marking leave off on exactly the right word. If you afterward regret the cancellation, do not write "stet" in the margin; for "stet" will probably be unnoticed, in the presence of obvious erasures. The better way is to re-write the passage, and paste it in the place you wish it to occupy.

Take time to write plainly and legibly. In writing for the press, the old adage holds good, — "The more haste, the worse speed"; and for every hour you save by writing hurriedly, you will be called upon to pay for several hours' labor in making corrections. Write join-hand: mistakes often arise from a long word being broken up, as it were, into two or three words.

I and J are often mistaken for each other. Either imitate the printed letters, or uniformly carry the loop of the J below the line.

It is often impossible to distinguish Jan. from June, in manuscript, unless the context furnishes a clew.

Whatever may be the divisions of your work (as books, chapters, sections, cantos, and the like), let your entire manuscript be paged in

the order of the natural series of numbers from 1 upward. If you commence each division with 1, — as is sometimes done, — and two or three divisions are given out as “takes” to compositors, it is obvious that portions of one division may exchange places with those of another; and, further, if leaves happen to become transposed, they can readily be restored to their right places if no duplicate numbers are used in indicating the pages.

Make sure that the books, chapters, etc., are numbered consecutively. The best proof-reader must confess to some unguarded moments; and it would be very awkward, after having had two hundred and forty chapters stereotyped, to find that two chapter V.'s have been cast, that every subsequent chapter is numbered one less than it should have been, and that compositor and proof-reader have exactly followed copy.

Examine your manuscript carefully with reference to the points. Avoid the dash when any other point will answer your purpose. A manuscript that is over-punctuated occasions more perplexity than one that is scarcely pointed at all.

Before sending it to press, get your manuscript into a shape you can abide by. Alterations made on the proof-sheet must be paid for, — and, further, matter that has undergone alter-

ations seldom makes a handsome page: some lines will appear crowded, others too widely spaced.

If you feel obliged to strike out a word from the proof, endeavor to insert another, in the same sentence, and in the same line if possible, to fill the space. So, if you insert a word or words, see whether you can strike out, nearly at the same place, as much as you insert.

In writing a foot-note * let it immediately fol-

* In many works, the foot-notes, by a slight change of arrangement, might advantageously become a portion of the text.

low the line of text which contains the asterisk, or other reference-mark; just as you see in the above example, and do not write it at the bottom of the manuscript page. The person who makes up the matter, will transfer such note to its proper place.

When writing for the press, never use a lead pencil. Let your copy be made with black ink on good, white paper. We have been pained to see page after page of a report to an extensive religious association, which report had been in the first place wholly written with a lead pencil: then words cancelled, words interlined, various changes made, — and all these alterations done with pen and ink. Of course, sleeve and hand

rubbing over the plumbago, gave the whole a dingy and blurred appearance. The effect of the ink sprinkled among the faded pencillings was so much like that of mending an old garment with new cloth, that the manuscript had an unchristian, nay, even heathenish aspect. However, from this copy the report was printed, — let us charitably hope that it did much good in the world.

CHAPTER II.

PROOF-READING.

So long as authors the most accomplished are liable to err, so long as compositors the most careful make occasional mistakes, so long as dictionaries authorize various spellings, just so long must there be individuals trained and training to detect errors, to rectify mistakes, overrule dictionaries, and conserve the English language. The experienced proof-reader speaks *ex cathedra*, and submits to no council his claim to infallibility; he lays down rules, but never descends to give reasons. In all other callings and professions, humility is a virtue; in proof-reading, it is little less than a sin.

Admitting that a perfect proof-reader exists, he is possessed of all human knowledge and all learning; is thoroughly acquainted with all true religions, all false religions, all languages, all sciences, all arts. If the world is a school, he is the head-master; if it be a stage, he is the

prompter and the star. And he knows that all else availeth him nothing, unless he can tell at sight whether a lead is too thick or too thin, and can discriminate between a three-em space and a four-em space.

Invalidated teachers and clergymen, educated men, and, indeed, literary men generally, who happen to be out of business, often apply for situations as proof-readers; if they can do nothing else, they fancy that they can at least read proof. But however highly cultivated they may be, ninety-nine in a hundred of them fail in the attempt. All their learning is of no avail in wrestling with the difficulties of a first proof. Outs and doublets escape them, or seem to be enigmas which they cannot solve; false grammar is overlooked; the *c* which has usurped the place of an *e* goes by unchallenged; the turned *s* hisses as they pass, and remains standing on its head; and in punctuation they recognize, as familiar acquaintances, only the full-point and the dash. A practical printer who never heard of the digamma, and who never read anything but newspapers, will presently step in over their heads: for he is at least their equal in spelling, and he has been compelled to give some attention to the grammatical points. Further, his dealing with individual types enables him to see, without searching, errors which men far more

learned than he, do not know enough to search for; and his pen pounces on a wrong letter as instinctively and unerringly as the bird darts on its insect prey.

Sterne has uttered a sneer at the husk and shell of learning; but the best bread is made from the whole meal, and includes the "shorts" and the "middlings" as well as the fine flour. If every lawyer, physician, and clergyman were to spend six months at the "case" before entering upon his profession, he would find, even in that short term of labor, a fitting and preparation for such literary tasks as may devolve upon him, which the schools do not, if they can, bestow.

Nearly all manuscript copy is indebted to the compositor and proof-reader for the proper punctuation; and many errors in spelling, made by men who ought to know better, are silently corrected in the printing office. Contradictions, errors of fact, anachronisms, imperfect sentences, solecisms, barbarisms, are modestly pointed out to the author by the proof-reader's "quære," or by a carefully worded suggestion: and, most usually, the proof is returned without comment, — and none is needed, — corrected according to the proof-reader's intimations. Dickens, and a few other writers of eminence, have acknowledged their indebtedness in such cases; but we

know one proof-reader — whose experience embraces an infinite variety of subjects from bill-heads to bibles — who can remember but three cases in which his assistance, whether valuable or otherwise, was alluded to in a kindly manner. On the other hand, the correction in the proof is sometimes accompanied by some testy remark; as, “Does this suit you?” or, “Will it do *now*?” The proof-reader is, however, or should be, perfectly callous to all captious criticisms and foolish comments. Let no nervous or touchy man meddle with proof-reading.

For the especial benefit of our non-professional readers, we will here point out the usual routine in regard to proofs. The editor or publisher of a book or periodical sends to the printer such portions of reading-matter or manuscript as he can, from time to time, conveniently supply. This copy is passed to a head-workman, who, by aid of knife and scissors, divides it into a number of parts, called “takes,” each part being a suitable quantity for a compositor to *take* at one time; and the name of each compositor is pencilled at the top of his take. The type when set up is called “matter.”

When there is enough matter to fill a “galley” (a metallic or wooden casing about two feet in length), an impression, or “proof,” is taken on a strip of paper wide enough to receive in the

margin the correction of such errors as may be found. This proof, with the corresponding copy, is carried to the proof-reader's desk, often accompanied with the jocose remark, "If there is not room enough herê to mark all the errors, you can paste another piece on."

If not hurried by a press of work, as may sometimes be the case, the reader will first glance at the proof as a whole. A variation in the thickness of the leads, or a wrong indention, will catch his eye quickest in this way. Then, still supposing he has time, he will silently read it through, marking errors in spelling, turned or inverted letters; improving the spacing, the punctuation; noting whether the heads and sub-heads are in the required type; whether the capitalization is uniform; whether — if the "slip" beneath his eye happen to be near the middle of a big book — the word "ourang-outang" was not printed somewhere in the early part of the work as "orang-outang," or, in fact, whether, after some questioning, it finally went to press as "orang-utan," — which word he must now, to preserve uniformity, hunt for and find among his old proofs, if, peradventure, author or publisher, or other person, have not borrowed them "for a few minutes," — alas! never to be returned.

Having settled this, and all similar cases and

other doubtful matters, he hands the copy to an assistant, called a "copy-holder," whose duty it is to read the copy aloud, while he himself keeps his eye on the print (but in newspaper offices, for the sake of greater celerity, the reader often reads aloud, while the copy-holder follows him silently, intent on the copy; interrupting, however, whenever any discrepancy is observed). If the reader desire the copy-holder to pause while he makes a correction, he repeats the word where he wishes the reading to stop; when ready to proceed he again pronounces the same word, and the copy-holder reads on from that place. The various signs used in correcting may be found in their appropriate place in this work, — for which the table of contents may be consulted. If the proof in hand be a reprint, and the new edition is to conform to the old, the points, capitals, etc., should be pronounced aloud by the copy-holder. Take, for instance, the second stanza of Tennyson's "Voyage": —

" Warm broke the breeze against the brow,
Dry sang the tackle, sang the sail:
The Lady's-head upon the prow
Caught the shrill salt, and sheer'd the gale.
The broad seas swell'd to meet the keel,
And swept behind: so quick the run,
We felt the good ship shake and reel,
We seem'd to sail into the Sun!"

This stanza the copy-holder reads thus: —

Warra broke the breeze against the brow, (*com.*)

Dry sang the tackle, (*com.*) sang the sail: (*colon.*)

The Lady's-(*cap. pos. s, hyphen*)head upon the prow

Caught the shrill salt, (*com.*) and sheer'(*pos.*)d the gale. (*full point.*)

The broad seas swell'(*pos.*)d to meet the keel, (*com.*)

And swept behind: (*colon.*) so quick the run, (*com.*)

We felt the good ship shake and reel, (*com.*)

We seem'(*pos.*)d to sail into the Sun! (*cap. exclam.*)

The slip is numbered, and marked at top "First Proof": the names of the compositors, which have been inscribed on their takes, are duly transferred to the printed proof, which, with the errors plainly noted thereon, is then given for correction to the same persons who set up the matter. Their duty having been attended to, a "second proof" is taken: this the reader compares carefully with the first, to ascertain whether the requisite changes of type have been properly made; whether "doublets" have been taken out, and "outs" put in. If any mark has escaped the notice of the compositors, it is transferred to the second proof. Close attention should be given to this process of "revising"; it is not enough to see that a wrong letter has been taken out, and a right one put in; in the line where a change has been made, all the words should be compared,—since in correcting an error among movable types, some of the types may move when they ought not, and get misplaced.

As what escapes the notice of one observer,

may be perceived by another, this second proof is again "read by copy" by another proof-reader and assistant; and a second time corrected and revised. The "third proof" is now sent to the author, editor, or publisher, with so much copy as may cover it, the copy-holder being careful, however, to retain the "mark-off"; *i. e.*, the sheet on which is marked off the place where the next "first proof" is to begin. But when the work is of such sort as not to require extraordinary care, the second proof is sent out, a single reading by copy being deemed sufficient. If the work is read twice by copy, only one reader should attend to the punctuation.

If, now, the copy have been hastily or carelessly prepared, or if the author have gained new light since he prepared it, the outside party having charge of the work (whom, for convenience, we will designate as the "author") will return his proof, full of erasures, additions, alterations, interlineations, and transpositions. With these the original compositors have no concern; the changes required are made by "the office," and the time is charged to the person who contracted for the printing of the work.

A second, third, or even more consecutive revises of the same slip are sometimes sent to the author, to the intent that he may see for himself that his corrections have been duly made,

and to allow him further opportunity to introduce such alterations as to him may seem desirable. Usually, however, the work, after the correction of the author's first proof, is made up into pages; and when there are enough of these for a "signature" or form of octavo, duodecimo, or whatever the number of pages on the sheet may be, the proof-reader revises these pages by the author's latest returned proof, cuts off the slip at the line where the last page ends, and sends the folded leaves, labelled "Second," "Third," or "Fourth" proof, as the case may be, together with the corresponding slips of the next previous proof, to the author, as before. The portion of slip proof remaining, — termed the "make-up," — should be inscribed with the proper page, and the letter or figure which is to be the signature of the next sheet, and given, for his guidance, to the person who makes up the work; to be returned again to the proof-reader, with the other slip proofs of the next sheet of made-up pages, when that is ready for revision.

The author may be desirous of seeing a fifth, sixth, or, as the algebraists say, any number, n , of proofs. When he expresses himself as satisfied with his share of the correcting, the last author's proof is corrected, a "revise" taken, and the proof-reader gives this last revise a final reading for the press. As any errors which

escape detection now, will show themselves in the book, this last reading should be careful, deliberate, and painstaking. See to it, my young beginner, that the "signature" is the letter or number next in sequence to that on your previous press-proof. See to it, that the first page of the sheet in hand connects in reading with the last page of the previous one, and that the figures denoting the page form the next cardinal number to that which you last sent to press. Having done this, examine the "folios" (the "pagination," as some say) throughout; read the running titles; if there be a new chapter commenced, look back in your previous proofs to make sure that said new chapter is "XIX.," and not "XVIII.;" see that the headlines of the chapter are of the right size, and in the right font of type; for, if the "minion" case happened to be covered up, the compositor may have forgotten himself, and set them up in "brevier"; if there is rule-work, see that the rules come together properly, and are right side up; if there is Federal money, see that the "\$" is put at the beginning of the number following a rule, and of the number in the top-line of every page; if points are used as "leaders," see that there are no commas or hyphens among them. If the style require a comma before leaders, see that none have been left out; if the style reject

a comma, see that none have been left in; in short, see to everything, — and then, on the corner of the sheet, write the word “Press” as boldly as you can, but with the moral certainty that some skulking blunder of author, compositor, or corrector has eluded all your watchfulness.

The errors made by ourselves are those which occasion us the most pain. Therefore be chary of changing anything in the author’s last proof. If a sentence seem obscure, see whether the insertion of a comma will make it clear. If you find “patonce,” do not change it to “potence,” unless, from your knowledge of heraldry, you are aware of a good reason for such an alteration. If you find *pro. ami*, look in the dictionary before striking out the point after *pro.*; peradventure it is a contraction. If, finally, after puzzling over some intricate sentence you can make nothing of it, let it console you that the following paragraph appears in Hävernicks: “Accordingly it is only from this passage that a conclusion can be drawn as to the historical condition of the people, which is confirmed also by notices elsewhere”; and let it content you to say in the words of Colenso, “I am at a loss to understand the meaning of the above paragraph.” So let the obscure passage remain.

Still, however, should you find some gross

error of dates, some obvious solecism, or some wrong footing in a column of figures, and find yourself unable to change the reading with absolute certainty of being right, this proof, which you had hoped would be a final one, must be returned to the author with the proper quære. When it comes back to your sanctum, you may perhaps be pleased at finding on the margin a few words complimentary of your carefulness, couched, perhaps, in this encomiastic style: "Why did not your stupid proof-reader find this out before?"

Whether reading first or final proofs, you should not change the spelling of proper names, nor supply omitted words, in printing Records of Court; for the printed record is assumed to be an exact transcript of what is written, and there should be no alterations, — uniformity is not to be sought at the expense of departing from copy. Inserting the necessary points where these have been neglected, is not considered a change of the record, — as, for instance, an interrogation point after a direct question to a witness, — for as "the punctuation is no part of the law," *a fortiori* it is no part of the record. If the caption be "Deposition of John Prat," and the signature be "John Pratt," and if in another place you find the same individual designated as "John Pradt," there is no help for it.

You have no authority to alter the record, and must print it as it stands. So, too, in regard to dates. If you read "1st Feb. 1871" on one page, "Feb. 1, 1871" on another, so let them stand, — the change of style is a trifle; and, if it be a fault, it is the fault of the record, and not yours.

And here let us say a word about this matter of uniformity: very important in some works, in others it is of no consequence whatever, however much some readers may stickle for it. If, for example, a mass of letters, from all parts of the country, recommending a patent inkstand, or stating the prospects of the potato crop, are sent in to be printed, the dates and addresses will vary in style, according to the taste and knowledge of the several writers; and there is not the slightest need of changing them to make them alike, as if all these widely scattered writers had graduated from the same school. Let such writings be printed as diversely as they come to hand. If one writes *plough*, and another *plow*, what matters it, so far as your proof-reading is concerned? If one writes "15th June," and another "June 15" or "June 15th," so let it stand on the printed page. It is idle to waste time in making things alike, that could not by any possibility have been written alike. But you can make each letter consistent with itself,

which is all that uniformity requires. You need not stretch one man out, and cut off the feet of another, to justify them all in your stick. So much for exceptional cases.

As a general rule, study to preserve uniformity in every work. If "A. M." and "P. M." are in capitals on one page, it will look very like carelessness to have them appear "A. M." and "P. M.," in small capitals, on the next. Your only safety is to have but one style, and to adhere to it with the stiffness of a martinet, in all contingencies, unless overruled by those who have a right to dictate in the premises.

CHAPTER III.

STYLE.

BEFORE beginning to read proof, a man usually prepares himself by learning how to make the technical marks used in correcting; he then reads a chapter on the use of capitals; takes up a grammar, and reviews the rules of punctuation; and by reading, and conversing with readers, gets such helps as give him a good degree of confidence. But at the very threshold of his duties, he is met by a little "dwarfish demon" called "Style," who addresses him somewhat after this fashion: "As you see me now, so I have appeared ever since the first type was set in this office. Everything here must be done as I say. You may mark as you please, but don't violate the commands of Style. I may seem to disappear for a time, when there is a great rush of work, and you may perhaps bring yourself to believe that Style is dead. But do not deceive yourself, — Style never dies. When everything

is going merrily, and you are rejoicing at carrying out some pet plans of your own, you will find me back again, tearing the forms to pieces, and again asserting my irrevocable authority. Stick to my orders, and all will be well. Don't tell me of grammarians or lexicographers; say nothing of better ways, or improvements or progress. I am Style, and my laws are like those of the Medes and Persians." And Style states his true character.

Unfortunately for the proof-reader, Style seldom writes his laws; or, if at any time written, their visible form presently perishes, and they can only be got at, as one may learn the common law of England, through past decisions. You, my young friend, may in vain consult old proofs; works formerly read, at the desk you now occupy, by some vanished predecessor. Your searching cannot help you much; for authors, being without the jurisdiction, are independent of the authority, of Style,—they may allow him to dominate over their works, or they may not. How, then, are you to distinguish, and select as models, those which were read under the direct supervision of Style? In the course of a few years you may come to know a portion of his laws; but the whole code is past finding out.

To drop the personification, every office has a

style — an arrangement of details — peculiar to itself. In one, "Government" is spelt with a capital; in a second, "government" is spelt with a lower-case "g"; in this office, the four seasons are always "Spring, Summer, Autumn, and Winter"; in that, they are "spring, summer," etc., having capitals only when personified: and so of a thousand other cases in capitalization. In this office, before a quoted extract we put a colon and dash, thus: — while, in the office across the way, the style is to put a colon only: and, a little farther on, is an office which uses only the dash; yet a fourth, round the corner, puts a comma and dash, thus, — while a fifth undertakes to use all these and even additional methods, as the period, the semicolon and dash, selecting as the sense, or convenience, or caprice may dictate.* Here, the style requires a comma before *and*, in "pounds, shillings, and pence"; there, the style is "pounds, shillings and pence." "Viz," in Mr. A.'s office, is considered a contraction, and is printed "viz." — with the period; in Mr. B.'s office, it is not a contraction, and the period is not used; in Mr. C.'s office, "viz" is put entirely under the ban;

* For some varieties of style in introducing quotations, see "Historical Memorials of Westminster Abbey. By Arthur Penrhyn Stanley, D. D. London: John Murray, 1868"; especially pp. 256, 257.

and compositors and proof-readers are directed to substitute for it the word "namely," in all cases. As regards orthography, two styles — the Worcester and Webster — have, in almost all offices, alternate sway; and, as if desiring to complicate matters as much as possible, some add an "office style." Each "rules a moment; chaos umpire sits," etc.

Suppose half-a-dozen works going through the press at the same time, embracing three styles orthographic; and four or five styles in capitalization; one style which requires turned commas at the beginning only, of a quotation, and one which requires them at the beginning of every line of an extract, — you see at once that a proof-reader, so beset, must needs have his wits about him. For, notice, the first "slip" which comes to hand is in the "Life of John Smith"; this is in the Worcester style, and requires "traveller" and "jeweller" to be spelled each with two *l*'s, and "empanel" with one *n*. The next galley-proof to be read is part of the "Life of James Smith"; this is in the Webster style; and now the reader must change front, and see to it that he spells "traveler" and "jeweler" with one *l* each, and "empannel" with two *n*'s. Now as these works are in the same size of type, and are very similar in appearance, it would not be strange if now and then the

styles were to "cross over"; but, observe, the third slip, the "Life of William Smith," is "office style," requiring "traveler" to be spelled with one *l*, and "jeweller" with two (very absurd, but all styles have something absurd and arbitrary in them), while "impanel" now repudiates an initial *e*. Further, the publishers of the "Life of John" desire to have it in uniform style with their "watch-pocket series," in which names of ships were put between quotation-marks: the author of the "Life of James" insists, that, in his work, names of ships shall not be quoted, and shall be set in roman: the "Life of William," being in office style, requires names of ships to be in italics.

Again, each of these works has, at the commencement of its several chapters, a cast of initial letter differing from the style of the other two,—the first a two-line plain letter, the second a black letter, the third an open-face letter; and still further (there is no "finally"), the "Life of John" has "backwards," "forwards," "towards," all with the final *s*; and the proof-reader has just received from the outside reader of the "Life of James," a sharp note, stating that he has stricken the *s* from "towards," as many as ten times, and coolly assuring the said proof-reader that there is no such word as "towards" in the English language. Meanwhile, intermingled with the above

readings, are four Sunday-school books, — A, B, C, and D. A and B require the words “every-thing,” “anything,” and “cannot” to be divided respectively into two words, — “every thing,” “any thing,” “can not”; while C and D, with a general direction to follow Webster, want these words printed in the usual manner, — closed up. A and C must have two words of “’t is,” “it’s,” “do n’t,” “could n’t,” “must n’t”; B and D require the same, with the exception of “do n’t,” which must be made one word. A and D want an apostrophe in “won’t”; while B and C insist that the change from “will not” is so great, that “wont” is virtually a new word, wherefore they cannot conscientiously permit the apostrophe.

Among these literary foolishnesses and idle discriminations, are inter-readings of pamphlets on the leather trade; the Swamptown Directory, the copy being the pages of an old edition, pasted on broadsides of paper, half the names stricken out, and new ones inserted hap-hazard on the wide margin, their places in the text indicated by lines crossing and re-crossing each other, and occasionally lost in a *plexus* or ganglion; reports of the Panjandrum Grand Slump Mining Company, the Glenmutchkin Railway Company, and the new and improved Brown Paper Roofing Company; Proceedings of the National Wool-Pulling Association, and of the Society for

promoting the Introduction of Water-Gas for Culinary and Illuminating Purposes; likewise auction-bills, calendars, ball-cards, dunning letters (some of these to be returned through the post-office, the proof-reader's own feathers winging the shaft), glowing descriptions of Dyes, Blackings, Polishes and Varnishes; in short, proofs of the endless variety of matters which constitute the daily pabulum of a book and job office, — and in all these, style has its requirements.

If all this be borne in mind, it will not seem surprising, especially when we reflect that all individuals in their progress toward a perfect civilization are not yet within sight of their goal, — it will not seem surprising, if now and then an irate brother should rush into the proof-reader's presence, exclaiming, "What do you mean, sir? I thought I knew something, but it appears I don't! Here you have put 'Hudson street' with a little *s*, and 'Hudson River' with a capital *R*: what sort of work do you call that?" Should this occur, the schooled reader has but to reply, "That, my dear sir, is the uniform style of this office, — we *always* 'put things' as you have stated," and the questioner is satisfied, and apologetically withdraws.

As no acknowledged literary Dictator has arisen since Johnson (if we except Webster),

and as we have no good grounds to expect one, let us hope there may be a convention of the learned men of the United States, with full powers to legislate upon, and finally settle, all questions of orthography, punctuation, and style, and authorized to punish literary dissenters, by banishment from the Republic of Letters.

Were there a common and acknowledged authority to which printer, publisher, proof-reader, and author could appeal, the eye, the pen, and the press would be relieved of much useless labor, and the cost of books would be correspondingly reduced.

CHAPTER IV.

PUNCTUATION.

As "law is the perfection of reason," so punctuation is the perfection of common sense.

The printer and proof-reader are to take for granted, that, in every work which falls under their supervision, the proper agreement between thought and expression has been effected by the author. He alone has the right to change the words and their collocation; and, if fairly punctuated, it is better that the manuscript be, in this respect also, closely followed.

Every person who writes for the press should punctuate his work presentably; but—since the majority of writers are inattentive to punctuation—custom and convenience, if not necessity, have thrown upon the compositor and proof-reader the task of inserting in their proper places the grammatical points, that the author's meaning may be more readily apprehended.

By the grammatical points we mean the period (.), the colon (:), the semicolon (;), the comma (,), the note of interrogation (?), the note of exclamation (!), and the dash (—). (Some of these have at times rhetorical uses, and are called rhetorical points. But, as our purpose is to afford practical aid in the matter of punctuation, we shall, for convenience, speak of them as grammatical points.)

We have been often told, that the period denotes the longest pause; the colon, a pause one half the length of the period; the semicolon, a pause one half the length of the colon; the comma, a pause one half the length of the semicolon, etc.; but, as Greene remarks, “Points are used to mark the *sense*, rather than the *pauses*.”

To aid writers and printers in deciding where points should be placed, sets of rules have been carefully framed. These are of great utility, and should be studied by every young person who is bent on rushing into print, and by every apprentice who is learning the “case.” Studying the rules, and attending to the examples under them, habituate the mind to a just discernment when composing, — in whatever sense this word is used. It should be borne in mind, however, that a close and slavish adherence to stated forms, without ascertaining their bearings in individual cases, tends to becloud the judgment,

and may cause an author's meaning to be obscured, or even concealed, rather than elucidated.

Rules of punctuation are laid down briefly in almost all Grammars; they have been taught by being used as copies in writing-books; but the rules most widely and favorably known are in the "Treatise on Punctuation, by John Wilson." We know of no work, however, which, in its entirety, is adhered to by the generality of readers and publishers. In books issued by different houses will be found great diversity in the manner of pointing similar and even the same sentences; and some part of what we have called "style" results from the effort of a house to be consistent with itself, and to establish a uniformity among its own issues.

The English language is probably as near as any living language can be, to a state of absolute fixity. The American tongue, on the other hand, is far from being adjusted on a stable basis. Our orthography has undergone recognized changes within fifty years; and the war of the dictionaries, if more quietly waged than heretofore, is still carried on with obstinacy if not with determination. If one who prides himself on his "spelling" may write "crums" or "crumbs," "stanch" or "staunch," without censure, how can we expect even the learned among us to

agree on the more recondite subject of punctuation?

But as all rules suitable to guide human conduct lie folded up in the golden rule, so all rules for pointing sentences, are embraced in this: punctuate so as to bring out the author's meaning. And by their consonance with this great rule all special rules must be judged. Yet in this, as in all other matters, men differ in their judgments; and we must be content in our diversities, until some modern Lindley Murray shall be invested with grammatical infallibility.

For instance, as to placing a comma between a nominative phrase or sentence and the predicate, the best authorities differ. Wilson's rule is, —

“No point or pause-mark is admissible between the subject or nominative and the predicate,”

The “Practical Grammar,” by S. W. Clark, A. M., published by A. S. Barnes & Co., New York, gives the following rule: —

“A phrase or sentence used as the subject of a verb, requires a comma between it and the verb.”

Of course the examples under the rule exhibit a corresponding difference.

“To be totally indifferent to praise or censure is a real defect in character.” — *Wilson*.

“To do good to others, constitutes an important object of existence.” — *Clark*.

Ingersoll's Grammar (Portland, 1828) and Kerl's — which last is now very extensively used — agree with Clark. Both have the same example as Wilson, but pointed as follows : —

“To be totally indifferent to praise or censure, is a real defect in character.”

Goold Brown (Grammar of Grammars) inserts the comma. Cobbett's Grammar omits it.

Take up the first dozen books that come to hand, and you will find diversity of practice.

“The influences which Atterbury had fostered long lingered in the precincts.” — *Stanley's Westminster Abbey*.

“The distinction between transcendental and transcendent, is observed by our elder divines and philosophers.” — *Coleridge's Biographia Literaria*.

“The interruption of friendly relations between England and Spain was the fault . . . of the Emperor.” — *Froude's England*.

We prefer the omission of the comma, except in those cases where its insertion would prevent ambiguity; as in the quotation above, from Stanley's “Westminster Abbey,” where there should have been a comma after “fostered”; as it stands, the word “long” may qualify either the word before or after it.

So, if you examine any number of volumes with reference to placing a comma before *and*, *or*, or *nor*, when three or more words, in the same category, are connected, — in some you

will find "Faith, and hope, and charity"; in others "Faith and hope and charity." We have just met with the following lines in a well-known paper:—

"Round and round the atoms fly,
Turf, and stone, and sea, and sky."

Wilson's example is (p. 38),—

"Let us freely drink in the soul of love and beauty and wisdom from all nature and art and history."

In view of these and similar differences of practice, and contradiction of rules, one is tempted to say, that it is of no moment whether the commas are inserted or not. But, leaving "style" out of the question, a proof-reader should endeavor to have a reason for every omission he allows, and for every insertion he makes. We advise him, then, in the first place to note which method seems required by the golden rule of elucidating the meaning; then consider, further, if the sentence already contains commas, whether inserting more would offend the eye. Let him decide each case on its own merits; leaning, when in doubt, in favor of such grammatical rule as he may have adopted. But use judgment; for the most precise grammarians lay down pages of exceptions; and Cobbett (Grammar, Letter xiv.) cannot be gainsaid when he writes, "It is evident, that, in many cases, the use of the comma must depend upon taste."

When a phrase or clause, in its nature parenthetical, is quite closely connected with the parts of the sentence in which it is placed, the insertion of the comma before and after such phrase or clause, "must depend upon taste." If inserted, we have a specimen of what is called "close pointing"; if omitted, we have "liberal pointing."

Close pointing prevails in almost all publications except law-work, and in all doubtful cases puts in the comma. Liberal pointing, on the other hand, omits the points except when absolutely necessary to avoid ambiguity. Lawyers use as few points as possible, often leaving the meaning in doubt, through fear, perhaps, of breaking a well-rounded period into disconnected fragments.

A middle course, retaining the spirit rather than adhering to the letter of the rules, will be found the safest. When, as will often be the case, a passage occurs, the meaning of which varies with the insertion or omission of a comma while it would be grammatical either way, the compositor should *follow the copy*; the proof-reader should mark the passage with his quære; but if he first notices the fault when reading the press-proof, he should suffer it to stand as the author left it, letting all responsibility remain where it rightfully belongs.

Abbreviated words, besides the period denoting their abbreviation, require the same pointing as if they were spelled in full. Thus "Jno. Smith, Esq., of Worcester; Abel Soane, M. D.; and James Doe, LL. D., — were appointed a comm. to take care of books, docs., etc., etc.," has the same pointing as "John Smith, Esquire, of Worcester; Abel Soane, Doctor of Medicine; and James Doe, Doctor of Laws, — were appointed a committee to take care of books, documents, and so forth, and so forth." But in some classes of work, as Directories, Catalogues of books, Genealogies, and where titles and abbreviations are of frequent occurrence, double pointing may be partially avoided by omitting the comma after a period which denotes an abbreviation.

Neatness requires the omission of the comma before leaders; thus,

John Roe New Orleans.

James Doe San Francisco.

is more pleasing to the eye than

John Roe, New Orleans.

James Doe, San Francisco.

The semicolon should be placed before *as*, *viz.*, *namely*, etc.; not after, as we too often see it. Thus:

There are four seasons; namely, spring, summer, autumn, winter.

Incorrect. There are four seasons, namely; spring, summer, autumn, winter.

But when viz., or namely, ends a paragraph, a different mode of pointing prevails; as, —

“The books and exercises of the several classes shall be as follows, viz. : —

“CLASS 4. — Worcester’s Spelling-Book,” etc.

“Sealed proposals will be received for wrappers for this Department for four years from the first of July, 1871, namely: —

“No. 1. Note size.

No. 2. Letter size,” etc.

The hyphen is used to connect the parts of a compound word; to show the divisions of words into syllables; it is placed at the end of a line when a word is not finished; and it is sometimes placed between vowels to show that they belong to different syllables (as “co-ordinate”). In regard to its use in compound words great diversity exists; and the proof-reader can have, as we believe, no fixed system which will apply to all varieties of work. In specifications for bridges, buildings, etc., the better way is to avoid compounding; for, in everything of that kind, one will find so many “door-sills,” “newel-posts,” “stair-balusters,” “pulley-stiles,” etc., that if he begin marking in the hyphens he will scarcely make an end of it, and many hyphens sadly

deform a page : better put "door knobs," "window frames," "stair nosings," etc.

Here, too, the dictionaries can scarcely be said to assist, if they do not even mislead. Worcester has "brickwork," "brasswork," without hyphens ; "wood-work," "iron-work," with them. "Greenhouse" is closed up, while "school-house" is not : "wood-house" has a hyphen, "almshouse" has none. (Wilson writes "schoolhouse.") Webster has "brick-work" with, "woodwork" without the hyphen, — just reversing Worcester. Again, Worcester writes, "humblebee" and "bumblebee" : Webster, under B, has "bumble-bee, . . . sometimes called humble-bee" ; and, under H, writes "humblebee, . . . often called bumblebee," apparently forgetful of his previous hyphens.

To search for authority, then, in the matter of compounding words, will avail next to nothing. In a volume containing "School Committees' Reports," — and certainly school committees ought to know many things, — we find "blackboard" and "black-board" ; and, on a single page, "school books," "school-keeping," "schoolmaster," "school-houses," "school checks." "Semi-annual" is frequently printed with the hyphen, according to Webster ; but Worcester has "semiannual."

Thus it appears, that, in regard to compounding (by which we mean inserting the hyphen

between the parts of a compound word), the proof-reader is left to his own discretion, and can do very much as he pleases. He should, however, adopt some method by which he can approximate to uniformity in his own work; for as to agreeing with anybody else, that is out of the question.

Perhaps as good a rule as can be laid down on this subject is to close up the word when compounding changes the accentuation; otherwise, insert the hyphen. Thus, "Quartermaster" has a different accentuation from the two words "quarter master"; therefore make one word of it, without the hyphen: "Head-assistant" is accented like the two words "head assistant," — therefore insert the hyphen. By this rule "schoolhouse" and "blackboard" should be severally closed up: "salt-mine" takes the hyphen, — "saltsea" (adjective) does not.

The word "tree," with a prefix indicating the kind, should be compounded; as, "oak-tree," "forest-tree," "pine-tree," etc. (Webster has "whiffle-tree," Worcester "whiffletree.")

"Cast-iron" and "wrought-iron" are usually compounded, and should always be so when used as adjectives; as, "cast-iron pillars," "wrought-iron boilers."

"Temple-street place" (or "Place," according to style), "Suffolk-street District," "Pemberton-

square School," are quite correct; the hyphen is too frequently omitted in such cases.

The proof-reader often strikes a hyphen from between the words "ex officio."

A prolific source of trouble in correcting is wrong syllabication when it becomes necessary to carry part of a word to the succeeding line. Neither the English method of dividing on vowels, where this can be conveniently done, nor the American method of dividing on syllables, obtains exclusively in this country. Convenience, and the desire of spacing in such a manner as to make the lines look well, frequently determine the dividing letter; so that, in the same work, you may find "pro-erty" and "prop-erty," "trea-sure" and "treas-ure." In a recent English work, we note the following divisions: Pre-bendaries, mea-sure, pre-decessors, supremacy, the Re-formation, pro-erty, theo-logy, bre-thren, pre-paration.

But the division on the syllable is the mode most generally practised in the United States, and we must, however reluctantly, adhere to it as closely as possible, until a convention of publishers shall sanction the adoption of the English usage. Our authorities close the first syllable of "fa-ther" on the *a*, of "moth-er" on the *th*, so that, practically, the latter word

should not be divided at all; the English printer, without hesitation, places the hyphen after the *a* and the *o* respectively.

As to the word "discrepancy" there is a discrepancy. Webster accents the second syllable, and divides "discrep-ancy"; while Worcester accents the first syllable, and divides "discrepancy." In this, printers and readers must be governed by the "style" of the work upon which they are engaged.

One of the most frequently recurring errors noticed in reading first proof, is the placing of an *s* at the end of a line when it should have been carried over. Correspondence, describe, description, Australian, are wrong, and are corrected daily; and their reappearance proves that in this, as in weightier matters, "error is wrought by want of thought."

In newspapers, or any work which is to be read once and then cast aside, the carrying over of an *ed* or *ly*, or any other syllable of two letters, may perhaps be tolerated; but in book-work such a division is inexcusable, except in side-notes, or when the measure is very narrow. To avoid extremely wide or thin spacing, and to escape the trouble and expense of overrunning pages already imposed, it must be considered admissible, in certain cases, to carry over a consonant preceding the final syllable *ed*; as, expect-

ted, divi-ded. We state this with some misgivings; but, as we have known it to be done by excellent readers and skilful printers, we lay it down as allowable in extreme cases. An author can sometimes much improve the appearance of a page, by slight changes in the phraseology.

A good compositor studies to avoid divisions. Some printers, rather than divide a word, will justify a line by separating the words with two three-em spaces. But no arbitrary rule can be laid down in this regard. A well-spaced page with several divided words looks much better than a page unevenly spaced in which no divisions occur. The number of hyphens occurring in succession at the end of the lines on any page, should never exceed three.

In manuscript the dash occurs more frequently than any other mark of punctuation, many writers using it as a substitute for every other point. This habit very much retards the compositor in his task; for, as we have already intimated, he feels obliged to study the sense of his copy, and to waste his valuable time in considering how he shall best supply those aids to meaning which the author has rejected, and without which any work would be wholly unpresentable.

That the author of the paragraph quoted below, pointed it with perfect accuracy before sending

it to press, does not admit of a doubt. For the nonce, however, we will, with his leave, punctuate the passage in the manner in which the compositor frequently finds passages pointed on his "takes"; thus:—

"It has been said—and—no doubt—truthfully—that the smartest boys do not go to college. Yet—it is evident—to every one competent to judge—that the ablest men have been at college."

With so many dashes before him, it would not be strange if the compositor were to retain some of them; and the proof might, perhaps, appear as follows:—

"It has been said—and no doubt truthfully—that the smartest boys do not go to college. Yet it is evident to every one competent to judge, that the ablest men have been at college."

This is much improved; and, if we substitute commas for the dashes in the first sentence, the punctuation may be considered unobjectionable.

Beginners at the "case" are often puzzled in regard to the insertion of commas before the dashes which enclose a parenthetical clause. To decide this point, it is enough to notice whether or not a comma would be used, were the parenthetical clause omitted. This, we think, will be readily understood by reference to the following examples.

"It was necessary not only that Christianity should assume a standard absolutely perfect, but that it should apply a perfect law to those complex and infinitely diversified cases which arise when law is violated."

Now, if a parenthetical clause is inserted before the word "but," the comma should be retained, and another placed at the end of the inserted clause ; thus : —

"It was necessary, not only that Christianity should assume a standard absolutely perfect, — which, however, far from anything that man has ever done, would be comparatively easy, — but that it should apply a perfect law," etc.

If there is no comma where the clause is to be inserted, dashes alone should be used : —

"In the completed volume of the third report, the countries wherein education has received the most attention are treated of at length."

If a parenthetical clause be inserted after "countries," — where there is no comma, — only dashes are required ; thus : —

"In the completed volume of the third report, the countries — Prussia, for instance — wherein education has received the most attention are treated of at length."

A thin space should be placed before, and also after, a dash.

If a parenthesis is inserted in a part of a sentence where no point is required, no point should

be placed before or after the marks of parenthesis.

“By living sparingly, and according to the dictates of reason, in less than a year I found myself (some persons, perhaps, will not believe it) entirely freed from all my complaints.” — [*Cornaro*.

As a general rule, if the parenthesis occur after a punctuated clause, the point should be placed after the latter mark of parenthesis.

“Popham’s monument, by the intercession of his wife’s friends (who had interest at Court), was left in St. John’s Chapel on condition either of erasing the inscription, or turning it inwards.”

“Artist: Kneller (1723). Architects: Taylor (1788); Chambers (1796); Wyatt (1813).”

“Antiquities of St. Peter’s, by J. Crull (usually signed J. C.).”

If a parenthesis which closes with a note of exclamation or interrogation, is inserted where a point occurs, that point should precede the first mark of parenthesis.

“Where foresight and good morals exist, (and do they not here?) the taxes do not stand in the way of an industrious man’s comforts.”

“He directed the letter to Gnat Smith, (spelling Nat with a G!) and deposited it in a fire-alarm box.”

An exclamation point is often found preceding the first mark of parenthesis.

“Ay, here now! (exclaimed the Critic,) here come Coleridge’s metaphysics!” — [*Biographia Literaria*.

“I am, sir, sensible” — “Hear! Hear!” (they cheer him.)

When a parenthesis occurs within a parenthesis, brackets should be substituted for the first and last parenthetical marks.

“As for the other party [I mean (do not misunderstand me) the original inventor], he was absent from the country, at that time.”

“Brackets are generally used to enclose an explanation, note, or observation, standing by itself.” — [*Parker’s Aids*.

A short comment inserted in a paragraph by a reviewer, is placed in brackets.

“The sacks were badly eaten by rags [so in the affidavit], and the almonds had run out.”

In transcripts of trials at law, brackets are used to enclose statements of things done in court, which things would not appear in a report of the verbal proceedings alone; as, —

“*Ans.* About a quarter past ten, he came into my shop, and picked out a cane.

“*Gore.* Of what wood was it made?”

“*Ans.* It was a good piece of hickory — heavy for hickory.

“[The stick was handed to the witness, who declared it to be the same he had sold Mr. Charles Austin.]

“*Gore.* What sticks had he usually bought of you?”
— [*Trial of Selfridge.*]

Whether the words in brackets should also be in italics is a matter of style. In the following passage from the same report, italics are used.

“*Gore.* [*Shewing the fracture of the hat on the fore-part.*] Is not that the fore-part of the hat, as this leather [*that on the hinder part*] marks the part of the hat that is worn behind?”

For inserting commas or other points after, before, or within brackets, the same rules apply as in case of marks of parenthesis.

Whether when a noun singular terminates in *s*, its possessive case requires an additional *s*, is yet an open question. We have no hesitation in giving an affirmative answer, especially in the case of proper names. If Mr. Adams were to manufacture ale, one might, perhaps, from prohibitory considerations, advise him to advertise it as “Adams’ ale”; but should Mr. Adams have no fear of the law, he would avoid all misunderstanding by calling it “Adams’s ale.” It may be objected that the position of the apostrophe makes the matter sufficiently clear without the additional *s*. Yes, — to the eye; but to the ear the propriety of the additional *s* becomes very apparent. “Jacob’s pillow” and “Jacobs’s

pillow" may be of very different materials. But, to avoid too much sibilation, we read "for conscience' sake," "for goodness' sake," etc.

The apostrophe, with *s* subjoined, is used to denote the plural of letters and figures.

"The discipline which is imposed by proving that some *x*'s are some *y*'s, and that other *x*'s are all *y*'s, will enable you to pulverize any hot-headed deacon who may hereafter attempt to prove that you had better be looking out for another pastorate." — [*Ad Clerum*].

"This 7 differs from the other 7's."

The apostrophe may be used in denoting the plural whenever its use will assist in avoiding obscurity.

"The children called loudly for their pa's and ma's."

We append a series of rules, which, we think, may be found useful to such writers, composers, and proof-readers, as have not time or inclination to study more elaborate works.

RULES OF PUNCTUATION.

I. PERIOD, OR FULL POINT.

1. The period is used at the end of every complete sentence which is not interrogative or exclamatory.

2. Sentences interrogative and exclamatory in form, sometimes take the period,

Will you call at my office, say on Tuesday next, or whenever you happen to be in town, and much oblige

Yours truly,

JOHN SMITH.

How much better it is, considering the saving of distance to the pupils, that two small schoolhouses should be built, rather than one large one.

3. The period is put after initials when used alone; also after abbreviations.

J. Q. Adams.

Supt. of R. R.

A. M.

4. Place a period before decimals, and between pounds and shillings.

The French metre is 3.2808992 feet.

£24. 6s. 8d.

5.75 miles.

5. A period should always be put after Roman numerals, except when used in the paging of prefaces, etc.

George III. came to the throne in 1760.

II. COLON.

6. A colon is put at the end of a clause complete in sense, when something follows which tends to make the sense fuller or clearer. (*See Rules 9 and 13.*)

In free states no man should take up arms, but with a view to defend his country and its laws: he puts off the citizen when he enters the camp; but it is because he is a citizen, and would continue to be so, that he makes himself for a while a soldier. — *Blackstone's Commentaries, Book I. Ch. 13.*

7. The last of several clauses that introduce a concluding remark or sentiment, should be followed by a colon, if the preceding clauses have been punctuated with semicolons.

A pickpocket in every car; a cheat at every station; every third switch on the road misplaced; the danger of being hurled from the track, and then burned alive: these considerations prevent my travelling on the railroad of which you speak.

OBSERVATION 1. In examples like the above, a very common and perhaps better method is to put a comma and dash in place of the colon. The colon is neater, but more old-fashioned.

8. The colon is commonly used whenever an example, a quotation, or a speech is introduced.

The Scriptures give us an amiable representation of the Deity in these words: "God is love."

OBS. 2. Modern writers, instead of the colon, mostly use the semicolon, dash, or period. Our first example under Rule 9 — with a colon substituted for the semicolon — might with propriety have been placed under Rule 6. We prefer the semicolon, however; and if the word *for* were inserted in the example mentioned, the colon would be inadmissible:

“Let there be no strife between theology and science; for there need be none.”

In reprinting old works, the colon should be carefully retained, as essential to a clear understanding of them.

The colon is generally placed after *as follows*, *the following*, *in these words*, *thus*, or any other word or phrase which formally introduces something; and it is usually followed by a dash when the matter introduced forms a distinct paragraph.

III. SEMICOLON.

9. When two or more clauses of a sentence are not so closely connected as to admit the use of a comma, a semicolon is used.

Let there be no strife between theology and science; there need be none.

Wisdom hath builded her house; she hath hewn out her seven pillars; she hath killed her beasts; she hath mingled her wine; she hath also furnished her table.

10. When a number of particulars depend on an introductory or a final clause, such particulars may be separated from each other by a semicolon.

There are three difficulties in authorship: to write anything worth the publishing; to get honest men to publish it; and to get sensible men to read it.

To present a general view of the whole Vedic literature; to define its extent; to divide it into well-distinguished classes of writings; to portray the circumstances of their origin, and the stage of cultural development which they represent; and to explain the method of their preservation and transmission to us, — were some of the objects which Müller had in view.

11. Loosely connected clauses of a sentence should be separated by semicolons, if those clauses or any of them are subdivided by commas.

As the rays of the sun, notwithstanding their velocity, injure not the eye by reason of their minuteness; so the attacks of envy, notwithstanding their number, ought not to wound our virtue by reason of their insignificance.

Obs. 3. In the first sentence of the following example, a comma between the clauses is sufficient, because there are no points in the clauses; but the second sentence may serve to illustrate Rules 11 and 12.

As there are some faults that have been termed faults on the right side, so there are some errors that might be denominated errors on the safe side. Thus, we seldom regret having been too mild, too cautious, or too humble; but we often repent having been too violent, too precipitate, or too proud.

12. When two clauses not closely dependent on each other, are connected by *but*, *for*, *and*, or some similar connective, they are separated by a semicolon.

I will not be revenged, and this I owe to my enemy; but I will remember, and this I owe to myself.

A wise minister would rather preserve peace than gain a victory ; because he knows that even the most successful war leaves nations generally more poor, always more profligate, than it found them.

Ingratitude in a superior is very often nothing more than the refusal of some unreasonable request ; and if the patron does too little, it is not unfrequently because the dependant expects too much.

13. Phrases are often set off by a semicolon, viz. :

a. Explanatory phrases.

There remain to us moderns, only two roads to success ; discovery and conquest.

b. Participial and adjective phrases.

I have first considered whether it be worth while to say anything at all, before I have taken any trouble to say it well ; knowing that words are but air, and that both are capable of much condensation.

These roads are what all roads should be ; suitable for light carriages, and for heavy-laden wagons.

c. Any phrase, especially if elliptical, or if divisible into smaller portions by commas.

(OBS. 4. In speaking or in writing, we “almost always leave out some of the words which are necessary to a full expression of our meaning. This leaving out is called the ellipsis.”)

John Milton ; born Dec. 9, 1608 ; completed *Paradise Lost*, 1665 ; died Nov. 10, 1674.

IV. COMMA.

14. Repeated words or expressions; three or more serial terms; two unconnected serial terms, —are separated from each other by the comma.

a. Repeated words or expressions.

Shut, shut the door.

I, I, I, I itself, I,

The inside and outside, the what and the why,

The when and the where, and the low and the high,

All I, I, I, I itself, I.

Give me back, give me back the wild freshness of morning.

b. Three or more serial terms.

Shakspeare, Butler, and Bacon have rendered it extremely difficult for all who come after them, to be sublime, witty, or profound.

The firm of Smith, Longman, Jones, Llewellyn, & Co.

c. Two unconnected serial terms.

He had a keen, ready wit.

Obs. 5. The second example under *a* ("The inside and outside, the what and the why,"), furnishes an illustration of the mode of punctuating terms joined in pairs.

Obs. 6. Style sometimes requires the omission of the comma before *and*, *or*, *nor*, when one of these connectives precedes the last term of a series: as, "Shakspeare, Butler and Bacon have rendered it extremely difficult for all who come after them to be sublime, witty or profound." But when the words are all in the same predicament, the comma should be inserted; *e. g.*,

— if you wish to state that three certain persons are wise, you would point thus :

“Thomas, Richard, and John are wise.”

But if Richard and John are the Solons, and you wish to inform Thomas of that fact, you would point thus :

“Thomas, Richard and John are wise.”

So, in the first example under *b*, if it is desired to qualify the three adjectives by the phrase “in the highest degree,” the comma after *witty* must stand: “in the highest degree sublime, witty, or profound.” But if that phrase is intended to apply to *sublime* only, the pointing should be thus: “in the highest degree sublime, witty or profound.”

15. Phrases, clauses, and words, inverted, or otherwise not in their natural position, generally require to be set off by a comma.

Into this illustrious society, my friend was joyfully received.

When we quarrel with ourselves, we are sure to be losers.

To satisfy you on that point, I will make a short argument.

He, like the world, his ready visit pays,
Where fortune smiles.

Roe, Richard. Doe, John.

Obs. 7. The exceptions to this rule are numerous. If the first and last words of a passage are related (*for him* the summer wind *murmured*); if the inverted phrase be brief, and can be read in close connection with what follows (*in youth* we have little sympathy with the misfortunes of age); or if the principal clause is itself inverted (In the centre of the common rises a noble monument), — the comma is usually omitted.

Obs. 8. In long lists of proper names, as Directories, &c., it

is usual to omit the comma, although the names are transposed, and to print thus :

Smith James W.
Thomson Theophilus.

16. When the principal sentence is broken to receive an incidental or parenthetical expression, a comma is placed at the break, and another at the end of the inserted clause.

Rulers and magistrates should attempt to operate on the minds of their respective subjects, if possible, by reward rather than punishment.

Some writers, in a vain attempt to be cutting and dry, give us only that which is cut and dried.

It is known to every physician, that, whatever lazy people may say to the contrary, early rising tends to longevity.

Go, then, where, wrapt in fear and gloom,
Fond hearts and true are sighing.

The most common parenthetical expressions are *at least, at most, accordingly, as it were, beyond question, consequently, doubtless, furthermore, generally speaking, in the mean time, on the other hand, etc.*

17. Words or phrases expressing contrast, or emphatically distinguished, and terms having a common relation to some other term that follows them, require the comma.

a. Contrast or notable difference.

His style is correct, yet familiar.

I asked for money, not advice.

"Twas fat, not fate, by which Napoleon fell.

Although Prince Hohenlohe was far more specific in pointing out what ought to be avoided than in showing what ought to be done, yet there could be no mistaking the course which the government was intending to pursue.

They are charitable, not to benefit the poor, but to court the rich.

OBS. 9. Two contrasted words having a common dependence, and connected by *but*, *though*, *yet*, or *as well as*, should not be separated; as, There are springs of clear but brackish water.

b. Terms having a common relation to a succeeding term.

Ordered, That the Committee on Banking be, and they hereby are, instructed to report a bill.

That officer was not in opposition to, but in close alliance with, thieves.

OBS. 10. Some proof-readers, however, omit the second comma, when but a single word follows the latter proposition; as, "Many states were in alliance *with*, and under the protection *of* Rome." The better method is to insert the point. "[Bonner was] an accomplished Italian, and probably also a Spanish, scholar." — [*Froude*].

18. Correlative terms, or expressions having a reciprocal relation, are separated by a comma.

The farther we look back into those distant periods, all the objects seem to become more obscure.

The more a man has, the more he wants.

As he that knows how to put proper words in proper places evinces the truest knowledge of books, so he that

knows how to put fit persons in fit stations evinces the truest knowledge of men.

It is not so difficult a task to plant new truths, as to root out old errors.

Where MacDonald sits, there is the head of the table.

Cincinnatus and Washington were greater in their retirement, than Cæsar and Napoleon at the summit of their ambition; since it requires less magnanimity to win the conquest, than to refuse the spoil.

OBS. 11. When *as* or *than*, *so that*, or *such that* are used, the connection is generally too close to admit the comma.

Cromwell's enemies say that he always fought with more sincerity than he prayed.

Your house is larger than mine.

Paper is not so good as gold.

The old gentleman is so infirm that he can scarcely move.

He told such a story that we were all deceived by it.

19. Words used in direct address, and independent and absolute words, with what belongs to them, are separated from the rest of the sentence by commas.

Q. You say, Mr. Witness, that you were present?

A. Yes, sir.

Flow gently, sweet Afton, among thy green braes.

My son, give me thy heart.

At length, having fought the good fight, he left the world in peace.

To confess the truth, I was in fault.

Richard Roe, his father being dead, succeeded to the estate.

Silence having been obtained, the speaker went on with his remarks.

20. The clauses of a compound sentence may be separated by a comma when the connection is too close for the semicolon.

The winds roared in the woods, and the torrents tumbled from the hills.

Hasten to your homes, and there teach your children to detest the deeds of tyranny.

It has, by some grammarians, been given as a rule, to use a comma to set off every part of a compound sentence, which part has in it a verb not in the infinitive mode.

OBS. 12. A dependent clause should be separated by a comma, unless closely connected.

It argues a defect of method, when an author is obliged to write notes upon his own works.

Unless we hurry to the beach, the tide will overtake us.

Whatever reception the present age may give this work, we rest satisfied with our endeavors to deserve a kind one.

When the Tartars make a Lama, their first care is to place him in a dark corner of the temple.

OBS. 13. If a clause beginning with *as, because, if, wherever, how, lest, than, that, when, where, whether, while, why*, or any adverb of time, place, or manner, is put last, and is closely connected in sense with what precedes, it is not set off by a comma: "He went away when the boat left." "We love him because he first loved us." "He will pay if he is able." "Tell me whether you will return."

OBS. 14. An infinitive phrase closely connected with what it modifies, should not be set off by a comma; as, "We use language to express our thoughts." "Nouns do not vary their

endings to denote certain cases." But if the infinitive phrase is preceded by *in order*, or if it is remote from what it modifies, it should be set off by a comma. "He collected a great many young elms from various parts of England, to adorn his grounds." "If dissimulation is ever to be pardoned, it is that which men have recourse to, in order to obtain situations which will enlarge their sphere of general usefulness."

21. A word or phrase used in apposition, to explicate or illustrate a previous word or phrase, should be set off by commas; but if the words in apposition constitute a single phrase or a proper name, they should not be separated.

a. Comma required.

Johnson, that mighty Caliban of literature, is held up to view in the pages of Boswell.

The alligator, or cayman, is found in the Orinoco.

Paul, the apostle of the Gentiles, was eminent for his zeal and knowledge.

b. Comma not required.

Johnson the lexicographer completed his dictionary in seven years.

We the undersigned agree to pay the sums set against our names respectively.

Jeremy the prophet commanded them that were carried away to take of the fire, as it hath been signified.

I Paul have written it with mine own hand.

The poet Chaucer lived in the reign of Richard II.

Sir Robert Walpole understood two grand secrets of state; the power of principal, and the weakness of principle.

22. A simple sentence usually requires no point except the period at the end of it.

Count Bismarck has preserved a pleasant intimacy with his old preceptor.

OBS. 15. When the subject is a clause ending with a verb, or with a noun that might be mistaken for the nominative, a comma should be inserted before the predicate.

That winter campaigns are undertaken, shows a desire to kill the Indians.

Captain Smith's obedience to orders, issued in his promotion.

Every year that is added to the age of the world, serves to lengthen the thread of its history.

He that gives a portion of his time and talent to the investigation of mathematical truth, will come to all other questions with a decided advantage over his opponents.

OBS. 16. Whether a comma should be inserted after the verb *to be*, when that verb is followed by an infinitive clause which might by transposition be made the nominative, is a question on which the best authorities differ.

First Method. — The highest art of the mind of man is to possess itself with tranquillity in the hour of danger.

Second Method. — The highest art of the mind of man is, to possess itself with tranquillity in the hour of danger.

We are of opinion that usage is in favor of the omission of the comma, as in the following examples :

The proposed object of the Union Dictionary is to comprehend at once all that is truly useful in Johnson, Sheridan, and Walker. — [*Thomas Browne.*]

The grandest of all conditions is to be at once healthy and wise and good. — [*D'Arcy Thompson.*]

OBS. 17. When the subject is an infinitive phrase, the better method is not to separate it; as, "To be totally indifferent to praise or censure is a real defect in character." Still there is excellent authority for inserting a comma, thus: "To be totally indifferent to praise or censure, is a real defect in charac-

ter." In sentences of this kind we advise the proof-reader to omit the comma unless the author is uniform in the insertion of it.

OBS. 18. Some grammarians set off by a comma the predicate, when it refers to separated nominatives preceding it; as, "The benches, chairs, and tables, were thrown down." And, again, we find this example given: "Veracity, justice, and charity, are essential virtues." So, in the ordinances of the city of Boston, "if any person or persons shall roast any cocoa," without having complied with certain conditions, "he, she, or they, shall forfeit and pay for every such offence," etc., — a comma appearing after *they*, although a conjunction precedes it. But the weight of authority is against separating the last noun or pronoun of such compound subject from the verb when the conjunction is used. The last quotation, above given, should read, "he, she, or they shall forfeit," etc.

23. A comma should be placed before or after a word or phrase, to associate it with the group to which it belongs, if, without the comma, the sentence would be equivocal; and, generally, a comma may be inserted wherever its use will prevent ambiguity.

This man, only cared to lay up money.

This man only, cared to lay up money.

Whoever lives opprobriously, must perish.

The first maxim among philosophers is, that merit only, makes distinction.

The delight which I found in reading Pliny, first inspired me with the idea of a work of this nature. — [*Goldsmith.*

My communication was offered and refused.

My communication was offered, and refused on account of its length.

OBS. 19. We recently met with this last sentence, pointed as follows: "My communication was offered and refused, on account of its length"; but it is not easy to see why the length of a communication should be assigned as the reason for having offered it.

"Every favor a man receives in some measure sinks him below his dignity."—[*Goldsmith*.]

OBS. 20. A comma should have been placed after *receives*.

24. No comma is put between two words or phrases in apposition, following the verbs *think*, *name*, *make*, *consider*, and others of similar meaning.

They made him their ruler.

They called him captain.

They saluted him king.

I esteem you my friend.

Believing him an honest man, we elected him treasurer.

We constituted our Secretary a depositary of German books.

I consider him a gentleman.

OBS. 21. Of the terms in apposition, one is the subject, and the other the predicate of *to be*, understood ("They made him *to be* their ruler"). The rule might, therefore, be worded thus: When, of two terms in apposition, one is predicated of the other, no comma is required.

25. In a compound sentence, the comma is often inserted where a verb is omitted.

In literature, our taste will be discovered by that which we give; our judgment, by that which we withhold.

Wit consists in finding out resemblances ; judgment, in discerning differences.

In the pursuit of intellectual pleasure lies every virtue ; of sensual, every vice.

Sheridan once observed of a certain speech, that all its facts were invention, and all its wit, memory.

Obs. 22. But sometimes the comma is not inserted : especially when the style is lively ; when the clauses have a common relation to something that follows ; or when they are connected by a conjunction.

Could Johnson have had less prejudice, Addison more profundity, or Dryden more time, they would have been well qualified for the arduous office of a critic.

The Germans do not appear so vivacious, nor the Turks so energetic, as to afford triumphant demonstrations in behalf of the sacred weed.

The boat was tight, the day fine, the bait tempting, and the fishes hungry.

26. A short quotation, a remarkable expression, or a short observation somewhat in manner of a quotation, is set off by the comma.

Plutarch calls lying, the vice of slaves.

It hurts a man's pride to say, I do not know.

Cicero observed to a degenerate patrician, "I am the first of my family, but you are the last of yours."

An upright minister asks, what recommends a man ; a corrupt minister, who.

There is an old poet who has said, "No deity is absent, if prudence is with thee."

They tell me here, that people frequent the theatre to be instructed as well as amused.

The old proverb, "Too much freedery breeds despise," is now rendered, "Familiarity breeds contempt."

Obs. 23. When the introductory clause is short, the comma may be omitted; as, "Charles Fox said that restorations are the most bloody of all revolutions." — "Madame de Staël admits that she discovered, as she grew old, the men could not find out that wit in her at fifty, which she possessed at twenty-five."

27. Numbers are divided by the comma into periods of three figures each.

The distance of the sun from the earth is usually stated at 95,000,000 miles.

Obs. 24. In a number expressing the year of an era, the comma is not used; as, July 4, 1876. In tabular work it is very neat and convenient to omit the comma, as in the following example:

The number of letters in 1600 lbs. of Pica is as follows:

a	17000
b	3200
c	6000
d	8800
e	24000, etc.

Obs. 25. In some offices the style requires all numbers less than 1,000 to be expressed in words; 1,000 and upwards in figures. Some printers insert the comma before hundreds, only when five figures or more occur.

28. Restrictive phrases or clauses are not set off by the comma.

He reviewed such regiments *as were armed with Enfield rifles.*

They flatter the vanities of those *with whom they have to do.*

Attend to the remarks *which the preacher is now about to make.*

Bishop Watson most feelingly regrets the valuable time *he was obliged to squander away.*

A false concord in words may be pardoned in him *who has produced a true concord* between such momentous things *as the purest faith and the profoundest reason.*

“He is known by his company” is a proverb *that does not invariably apply.*

V. NOTE OF INTERROGATION.

29. The note of interrogation is placed at the end of a direct question.

Can gold gain friendship ?

Is that the best answer you can give to the fourteenth cross-interrogatory ?

Is any among you afflicted ?

Obs. 26. When several distinct questions occur in succession, the practice of some writers is to separate them by commas or semicolons, placing the question-mark at the close only, — as :

“Where was Lane then ; what was his situation ?” — [*Trial of Selfridge.*

“Am I Dromio, am I your man, am I myself ?”

This we regard as incorrect. Each several question should have the interrogation point.

“*Rosalind.* What did he when thou saw'st him ? What said he ? How looked he ? Wherein went he ? What makes he here ? Did he ask for me ? Where remains he ? How parted he with thee ? and when shalt thou see him again ?”

OBS. 27. If several questions in one sentence are joined by connectives, each question takes the note of interrogation: "Have I not all their letters to meet me in arms by the ninth of the next month? and are they not, some of them, set forward already?"

OBS. 28. When a sentence contains several interrogative clauses, having a common relation to, or dependence on, one term, a single interrogation point is sufficient.

"Was I, *for this*, nigh wrecked upon the sea;
And twice by awkward wind from England's bank
Drove back again unto my native clime?"

"By sensational preaching do you mean an incoherent raving about things in general and nothing in particular; a perversion of every text; an insult of common sense; a recital of anecdotes which are untrue, and a use of illustrations which are unmeaning?"

"What can preserve *my life*, or what destroy?"

NOTE. — An assertion stating a question, does not take the interrogation point; as, "The question is, what lenses have the greatest magnifying power."

VI. THE NOTE OF EXCLAMATION.

30. The note of exclamation is applied to expressions of sudden or violent emotion; such as surprise, grief, joy, love, hatred, etc.

O piteous spectacle! O noble Cæsar! O woful day!

An old lady one day importuning Mahomet to know what she ought to do, in order to gain Paradise, — "My good lady," answered the Prophet, "old women never get there." — "What! never get to Paradise!" returned the matron in a fury. "Never!" says he, "for they grow young by the way!"

Why was this heart of mine formed with so much sensibility ! or why was not my fortune adapted to its impulse ! Poor houseless creatures ! The world will give you reproaches, but will not give you relief.

Ah ! well of old the Psalmist prayed
 “Thy hand, not man’s, on me be laid !”
 Earth frowns below, Heaven weeps above,
 And man is hate, but God is love !

31. The exclamation point is used in invocations.

Father of all ! in every age adored.

Gentle spirit of sweetest humor who erst didst sit upon the easy pen of my beloved Cervantes !

Oh, my brothers ! oh, my sisters !
 Would to God that ye were near !

32. Several exclamation points are sometimes used together, to express ridicule, or to intensify surprise, etc.

Malherbe observed, that a good poet was of no more service to the church or the state, than a good player at *ninepins* ! !

VII. THE DASH.

33. The dash is used where a sentence breaks off abruptly.

Charles. You must invent some ingenious subterfuge — some — some kind of —

Project. I understand; not a *suggestio falsi*, but a mild *suppressio veri*.

Charles. Oh, is that what you call it? There is a shorter word —

Project. There is; but it is not professional.

I shall divide the subject into fifteen heads, and then I shall argue thus — but not to give you and myself the spleen, be contented at present with an Indian tale.

34. The dash is used before and after a parenthetical clause, when not closely enough connected to admit the comma.

But it remains — and the thought is not without its comforting significance, however hardly it may bear on individual cases — that no bestowal of bounty, no cultivation of the amenities of life, can wipe out the remembrance of even doubtful loyalty in the day of trial.

OBS. 29. If a parenthetical clause is inserted where a comma is required in the principal sentence, a comma should be placed before each of the dashes enclosing such clause.

I should like to undertake the Stonyshire side of that estate, — it's in a dismal condition, — and set improvements on foot.

35. Several clauses having a common dependence, are separated by a comma and dash from the clause on which they depend.

To think that we have mastered the whole problem of existence; that we have discovered the secret of creation; that we have solved the problem of evil, and abolished mystery from nature and religion and life, — leads

naturally to a precipitation of action, a summary dealing with evils, etc. (*See Example and Obs. under Rule 7.*)

36. The dash is used with the comma, the semicolon, and the colon, which it lengthens, or renders more emphatic.

We read of “merry England;” — when England was not merry, things were not going well with it. We hear of “the glory of hospitality,” England’s preëminent boast, — by the rules of which all tables, from the table of the twenty-shilling freeholder to the table in the baron’s hall and abbey refectory, were open at the dinner-hour to all comers. — [*Froude.*]

37. When words are too closely connected to admit a strictly grammatical point, the dash is used to denote a pause.

My hopes and fears

Start up alarmed, and o’er life’s narrow verge

Look down — on what? A fathomless abyss.

The king of France, with twice ten thousand men,
Marched up the hill, and then — marched down again.

38. When a word or phrase is repeated emphatically, or *echoed*, it is preceded by the dash.

The immediate question is upon the rejection of the President’s message. It has been moved to reject it, — to reject it, not after it was considered, but before it was considered!

The world continues to attach a peculiar significance to certain names, — a significance which at once recurs

to one on hearing the isolated name unapplied to any individual.

39. An equivalent expression, or an idea repeated in different words, is properly set off by the comma and dash.

These are detached thoughts, — memoranda for future use.

Wolsey's return to power was discussed openly as a probability, — a result which Ann Boleyn never ceased to fear.

There are three kinds of power, — wealth, strength, and talent.

The value of our actions will be confirmed and established by those two sure and sateless destroyers of all other things, — Time and Death.

The present time has one advantage over every other, — it is our own.

Those who submit to encroachments to-day are only preparing for themselves greater evils for to-morrow, — humiliation or resistance.

OBS. 30. In a portion of the examples under this rule, the dash appears to supply the place of *viz*, or *namely*.

40. A dash placed between two numbers indicates that the natural series between those numbers is understood.

OBS. 31. If a writer refer to "pp. 90, 95," he means those two pages only; but if he cite "pp. 90-95," the reference is to pages 90, 91, 92, 93, 94, and 95. — In dates of the same century, the figures denoting the century are omitted in the second

number: "He has the Farmer's Almanac for 1810-70, — sixty-one years." (It will be observed, that, under this rule, the short or *en* dash is used.)

41. An ellipsis of letters is denoted by a dash.

Ex-President J—ns—n. King F—der—ck W——m.

VIII. VARIOUS MARKS USED IN WRITING AND PRINTING.

The hyphen is used to denote the division of a word into syllables; as, *in-ter-dict*: it is placed at the end of a line (usually at the close of a syllable), when a word is not finished: and it connects the parts of a compound word; as, "At Cambridge, Cecil was present at the terrible and *never-to-be-forgotten* battle between Cheke and Gardiner on the pronunciation of the Greek epsilon, which convulsed the academic world."

The apostrophe is used to abbreviate a word; as, 'tis for *it is*, *tho'* for *though*, *don't* for *do not*. It denotes the possessive case; as, "John's hat," "three years' service," "one hour's work," "two days' notice," "Smith & Co.'s shops," "Brook's book," "Brooks's book." It appears in names; as, O'Brien; M'[Mac]Mahon.

In French, no space is put after an apostrophe

denoting elision; as, “d’or”: in Italian, a space is inserted; as, “n’ arrivi.”

A turned comma sometimes denotes the *ac* in *Mac*; as, *M'Donough*.

Two commas (usually turned) are often used instead of *do*. (*ditto*.)

Carving knives.

Pocket “

Case “

Book of History.

„ „ Chemistry.


„ „ Algebra.

Quotation marks [“ ” or “ ”] are used to include a copied passage. If the copied passage itself contains a quotation, the latter is denoted by single marks [‘ ’ or ‘ ’]; as, “My father said in banter, ‘James, the notes are not correct.’ The farmer dryly answered, ‘I dinna ken what they may be *noo*; but they were a’ richt afore ye had your fingers in amang ’em.’”


Brackets are used to enclose words omitted by a writer or copyist; as, “Were you [on the] deck of the steamer at the [time] of the collision?” (In the Holy Scriptures, supplied words are put in italics: “Because *they sought it* not by faith, but, as it were, by the works of the law.”) Explanations inserted in text, are usually enclosed in brackets; as in the following

instance, from "The Life of Dr. Goldsmith": "You see, my dear Dan, how long I have been talking about myself. [*Some mention of private family affairs is here omitted.*] My dear sir, these things give me real uneasiness," etc.

Marks of parenthesis are used to enclose a sentence, or part of a sentence, which is inserted in another sentence: "One Sunday morning, when her daughter (afterwards Lady Elton) went into the kitchen, she was surprised to find a new jack (recently ordered, and which was constructed on the principle of going constantly without winding up) wholly paralyzed and useless."

The index [] is used to draw attention to some particular passage. Sometimes three asterisks [** * **] are used for the same purpose.

The caret [*^*] is used in writing, to denote the point where an interlineation is to be inserted. It is sometimes used in printing when the exact character of a manuscript is to be represented, — as in "exhibits" in law work.

The brace [] is used to connect a number of words with one common term; and, in poetry, to connect three lines which rhyme together.

Moore's Works,	}	\$1.75 each.
Saurin's Sermons,		
Lewis's Plays,		

Injustice, swift, erect, and unconfined,	}
Sweeps the wide earth, and tramples o'er mankind,	
While prayers, to heal her wrongs, move slow behind.	

Marks of Ellipsis or Omission are the dash ; as, "Col. Sm—h" : or asterisks ; as, "Col. Sm**h" : or, neatest of all, points ; as, "Col. Sm . . h."

Leaders are dots which lead the eye from something on the left of the page, to that with which it is connected on the right.

Globe Insurance Co.	London, Eng.
Mutual Life In. Co.	Hartford, Conn.

Accents are the Grave [`], the Acute ['], and the Circumflex [^] : è is read by the copyholder *grave e* ; é, *acute e* ; ê, *circumflex e*.

Marks of Quantity are the Long, as over *o* in "shōw" ; the Short, or Breve, as over *o* in "nōt" ; and the Diæresis, which denotes that the latter of two vowels is not in the same syllable as the former ; as, "zoölogy," "Antinoüs."

The cedilla is a curve line under the letter *c*, to denote that it has the sound of *s* ; as in

“garçon,” “façade.” It appears in words from the French language.

The Spanish ñ has the sound of *n* in *onion*; as, “Señor,” “cañon.”

¶ denotes the beginning of a paragraph, as may be noticed in the Sacred Scriptures. In proof-reading and in manuscript, it is used to denote where a paragraph or break should be made.

§ denotes a section; §§, sections; as, Gen. Stat., Chap. IX., § 19, and Chap. X., §§ 20 and 21.

Reference to notes at the bottom of the page (commonly termed footnotes), is usually made by the asterisk, *; the obelisk, or dagger, †; the double obelisk, or double dagger, ‡; the section, §; the parallels, ||; and the ¶, — but a neater mode is to use superiors; as, ¹, ², ³, or ^a, ^b, ^c, commencing with ¹ or ^a on each page where notes occur.

In concluding our chapter on punctuation, we venture to say to our friends at the case, that, in our opinion, no system of pointing can be of uniform and universal application. Men differ

as much in style of writing as in personal appearance; and we might as well expect the same robe to fit all forms, as that one set of rules shall nicely apply to the endless diversities of diction.

Other things being equal however, he who has paid most attention to rule will punctuate with the nearest approximation to correctness. With a clear understanding of an author's meaning, the compositor seldom need go far astray; and if, having done his best, he finds any passage hopelessly involved, or the meaning too subtle to be grasped, he has one safe resource, — and that is, to FOLLOW THE COPY closely and mechanically. Could he have for reference a few pages preceding a doubtful passage, the whole matter might become perfectly clear; but, as that is out of the question, those pages being scattered as “takes” in other hands, let the compositor adopt the safe course, — FOLLOW COPY, — and rest assured that no person whose opinion he need value, could possibly think of finding fault with him.

CHAPTER V.

ORTHOGRAPHY.

WORCESTER defines orthography as "the art or the mode of spelling words"; Webster, as "the art of writing words with the proper letters, according to common usage."

There are some words whose orthography usage has not settled; two or three thousand, perhaps. Worcester's list (from which certain enumerated classes of words are excluded) embraces about seventeen hundred. That the departures from a common usage are so few, seems very remarkable when we take into account the immense number of words in our most copious language, and, further, that for the last eighty years or thereabouts, printers, scattered all over Great Britain and the United States, having varied interests and destitute of direct concert of action, "have exercised a general control over English orthography." *

* The hurried manner in which the materials of the modern newspaper are collected, tends in many ways to corrupt the

Of the words of doubtful or various orthography comprised in Worcester's list, perhaps one eighth are of very rare occurrence; as, "Aam or Awm"; "Bergander or Birgander"; "Glede or Glead" (Deut. xiv. 13); of another large fraction it may be said that many American printers would be puzzled to account for their being classified as doubtful, in a modern dictionary. "Clothes," for instance, we consider to be a settled orthography. What tailor in the United States advertises "cloaths" for sale? If there were one, we should expect to find his shop filled with garments of the old Continental cut. No chorister would now "chuse" to call

language. Reporters and telegraphers care more for haste than taste. Their news-items undergo but a slight revision while passing through the hands of the compositor and proof-reader; many slang terms are allowed to creep into notice; these gradually infect the editorial columns of a portion of the press; thence force their way into magazines, and popular-novel scribblings, — and finally obtain the sanction of some big and authoritative Dictionary.

It is pleasant to know that in the office of the New York Evening Post, Mr. Bryant has hung up a catalogue of words that no editor or reporter is allowed to use. Among these interdicted words are "bogus, authoress, poetess, collided, debut, donate, donation, loafer, located, ovation, predicate, progressing, pants, rowdies, roughs, secesh, osculate (for kiss), indorse (for approve), lady (for wife), jubilant (for rejoicing), bagging (for capturing), loaned (for lent), posted (for informed), realized (for obtained)." It is to be hoped that Mr. Bryant's example will find many followers.

himself a "quirister"; and he must be a confirmed toper who would be so "aukward" as to "assuage" his thirst from a "cag" of "sider."

Striking from the list, then, those words on which all are now virtually agreed, there remain a portion of the words on which our two principal dictionaries differ. Authors and publishers are of course at liberty to follow either of our two most distinguished lexicographers; and the compositor and proof-reader, however desirous that one system shall overcome the other, are perfectly powerless in the matter: they live on the field of conflict, between the contending parties, in a sort of literary Belgium, and must suffer, as all borderers do, the greatest hardships of the conflict. For this there is no remedy: while a language is living, it must, like all living things, be changing, — and while present questions are becoming settled, and forms now familiar are dropping toward the obsolete, new words are elbowing their way into notice, and new spellings insist on being adopted. The conflict of conservatism and progress embraces the minutiae of language no less than the important affairs of state.

In this chapter we have mainly to do with a class of words on whose orthography no great party has agreed, and which may often be found spelt in more than one way in the same printed

or written document. We intend to exhibit a correct spelling of these words, in a form convenient for reference. Proof-readers, compositors, and all who desire uniformity in their work, will, we trust, find the following lists, and their arrangement, adapted to their wants. We propose no innovation, except that of so limiting the significations of *ensure* and *insure*, *enure* and *inure*, that each of these words in *en* shall become a distinct word, instead of being as now a various spelling.

WORDS IN *EN*.

Encage
Enchant
Enchase
Encircle
Enclose
Encroach
Encumber
Endamage
Endear
Endow
Enfeeble
Enfoeff
Enfranchise
Engender
Engorge
Enhance

Enjoin
Enlard
Enlarge
Enlighten
Enlist
Enroll
Enshrine
Ensure

[To make sure, certain, or safe;
"How to ensure peace for any term
of years." To *insure* is to contract,
for a consideration, to secure
against loss; as to insure houses,
ships, lives.]

Entail
Entangle
Enthroned
Entice

Entire
Entitle
Entomb
Entrance
Entrap

Entreat
Enure

["To serve to the use or benefit of"; as, a gift of land enures to the benefit of the grantee.]

WORDS IN *IN*.

Inclasp
Incrust
Indict
Indite
Indorse
Indue
Infold
Ingraft
Ingrain
Ingulf
Inquire
Insnare
Insure

[To underwrite; "to covenant, for a consideration, to indemnify

for loss of anything specified"; as, to insure houses against fire, etc.]

Interlace
Interplead
Inthrall
Intrust
Intwine
Inure

[To accustom; as, a man inures his body to heat and cold; a soldier to blood inured.]

Inveigle
Inwheel
Inwrap
Inwreathe

WORDS IN *ABLE*.

A certain class of words which have long been hesitating between *able* and *ible*, or *rable* and *rrible*, and which have much exercised the dic-

tionaries, may, without occasioning the least trouble to anybody, take shape as words in *able*. And with this class we shall insert a few words from which, in proof-sheets, we often strike out a superfluous *e* before *able*.

Approvable	Ratable
Blamable	Referable
Conversable	Reprovable
Dilatable	Salable
Dissolvable	Solvable
Incondensable	Tamable
Inferable	Tenable
Intenable	Transferable
Manifestable	Unsalable
Movable	Untamable
Provable	Untenable

WORDS ENDING IN *o*.

Errors sometimes occur in forming the plural of nouns in *o*. We frequently see *frescoes*, *mottos*, — both wrong. The general rule is, If the final *o* has a vowel before it, form the plural by adding *s*: as “cameo, cameos”; if a consonant precede the final *o*, add *es*. We subjoin such of these words as are exceptions to the rule.

Albino	Albinos
Armadillo	Armadillos
Bravo	Bravos
Canto	Cantos
Cento	Centos
Domino	Dominos
Duodecimo	Duodecimos
Fresco	Frescos
Grotto	Grottos
Halo	Halos
Inamorato	Inamoratos
Junto	Juntos
Lasso	Lassos
Limbo	Limbos
Memento	Mementos
Merino	Merinos
Octavo	Octavos
Portico	Porticos
Proviso	Provisos
Quarto	Quartos
Rotundo	Rotundos
Salvo	Salvos
Sirocco	Siroccos
Solo	Solos
Tyro	Tyros
Virtuoso	Virtuosos
Zero	Zeros

Form other plurals regularly; as, "mottoes," "mosquitoes," "tomatoes," "buffaloes," etc.

WORDS ENDING IN *ISE*.

Words ending with the sound of *ize* are variously spelled *ise* or *ize*. Of this class the correct spelling of the following words is *ise*; nearly if not quite all others take *ize*.

Advertise	Divertise
Advise	Emprise
Affranchise	Enfranchise
Apprise	Enterprise
Catechise	Exercise
Chastise	Exorcise
Circumcise	Franchise
Comprise	Merchandise
Compromise	Misprise
Criticise	Premise
Demise	Reprise
Despise	Revise
Devise	Supervise
Disfranchise	Surmise
Disguise	Surprise

EI AND IE.

Many persons find it difficult or impossible to recollect the relative position of *e* and *i*, in such words as *receive*, *believe*, etc. If they will bear

in mind the following rule, it may save them the trouble of referring to a dictionary for this point.

When the derivative noun ends in *tion*, the verb is spelled with *ei*: thus, —

Conception	Conceive
Deception	Deceive
Reception	Receive

But when the noun does not end in *tion*, the verb is spelled with *ie*: as, —

Belief	Believe
--------	---------

In closing our chapter on Orthography, we subjoin a few words, some of which the dictionaries leave in doubt, and others which, for some cause, are often misspelled. If printed as in the list below, they will always be presentable. Some may think it presumptuous, that, while our best lexicographers insert two or more ways of spelling a word, and perhaps declare themselves unable to indicate a preference, we should venture to express one which we advise authors, printers, and publishers to follow. Our answer is, that the dictionaries have room and suitable columns to exhibit various spellings.

but author, compositor, and proof-reader can exhibit but one. We give below that *one* mode which we think will be most generally acceptable. We have not inserted "hippocras" or "hippocrass," nor many other words, of various spelling, which an ordinary man would not be likely to meet with more than once in a lifetime.

THE PROPER ORTHOGRAPHY OF WORDS DIFFICULT OR DOUBTFUL.

Abatis	Ascendant
Abettor	[Law: his <i>ascendants</i> and descendants.]
Abutter	Ascendency
Accessory	Ascendent
[Arts; as, the <i>accessaries</i> of a picture.]	[Superior; as, an <i>ascendent</i> duty.]
Accessory	Attar
[Law; as, <i>accessory</i> before the fact.]	[The aromatic principle; as, <i>attar</i> of roses. If written <i>ottar</i> , compositor should follow copy.]
Agriculturist	
[Not Agriculturalist.]	
Anotta	Balk
[This word is also spelled <i>arnotta</i> , <i>arnotto</i> , <i>annotta</i> , <i>annotto</i> , <i>arnatto</i> .]	Bandanna
Apostasy	Bauble
Appall	[Low Latin, <i>baubellum</i> , Sometimes written <i>bawble</i> , — follow copy.]
Appanage	Befall
Appraisal	Behoove
Appraise	Benefited
[To <i>appraise</i> an estate.]	Bequeath
Appraisement	Bestrew
Apprise	
[To inform.]	

Bestrewn
[Webster, however, has *bestrown*.]

Bigoted

Blouse

Boil

[A tumor.]

Boulder

Bramin

Brier

Brooch

[Noun: a jewelled clasp; a painting of one color. In any other sense, to be spelled *broach*.]

Brooch

[To adorn with brooches or jewels. In any other meaning, to be spelled *broach*.]

Bumblebee

[If copy have *humblebee*, follow copy.]

Burrstone

[But if, in copy or proof, *buhrstone* or *burrhstone*, let it stand.]

Butt

[A hinge; the larger or blunt end of a plank, etc. In compounding, write *but-end*.]

Caliber

Calipers

Calk

Camomile

[If written *chamomile*, follow copy.]

Canvas

[Cloth for sails, for paintings, etc.]

Canvass

[To examine opinions of voters, before an election.]

Caraway

Carcass

Carnelian

Cassimere

[If written *kerseymere*, do not change it.]

Castana (-nut)

Caster

[A vial for the table; as a pepper *caster*: a small wheel; the *casters* of a table.]

Casters

[A stand or frame with bottles of oil, vinegar, etc.]

Castor

[A beaver; a hat; a drug.]

Catchup

Cayman

Centiped

[Follow spelling of *biped*, *quadruped*.]

Cesspool

[The dictionaries have *cesspool* and *sess-pool*; but one way is enough.]

Champagne (wine)

Champaign

[Flat, open country. Deut. xl. 30.]

Chestnut

Chimb (of a cask)

Chime (of bells)

Chine

Cimeter

[We adopt this form, as best approved of the many in use; namely, *cimeter*, *cimiter*, *cymetar*, *scymitar*, *scymetar*, *scimiter*, *scimitar*, *similar*.]

Cion

[This spelling seems now preferred to *scion*; but if written with an *s*, follow copy.]

Clarinet

Cleat

[A strip of wood in joiner's work.]

Clew

[This spelling is now fixed; but, if a writer insist, give him a *clue* to the obsolete.]

Clodpoll

Cullender

[But if written *colander*, follow copy.]

Colter

[Part of a *plough* or *plow*.]

Collectible

Contemporary

Cony

Cosey

Cotillon

[This spelling prevails at present; but if written *cotillion*, follow copy.]

Councillor

[A member of a Council.]

Counsellor

[One who gives advice; a barrister.]

Curtesy

[At common law, and by statute in Massachusetts, the estate of a husband, after issue, in the lands of his deceased wife.]

Courtesy

[Elegance of manners; the act of civility, respect, or reverence, performed by a woman.]

Crumb

[The final *b* has been for some time

endeavoring to withdraw from this "silent" partnership. At no distant day we hope it can be gratified.]

Cue

Cuneiform

Cupel

Decrepit

Deflour

Dependant

[One who is subordinate; a vassal.]

Dependence

Dependent

[Hanging down; as, a *dependent* leaf; relying upon; as, "*dependent* on charity": subject to the disposal of; as, we are *dependent* on the providence of God.]

Depositary

[The person with whom anything is deposited.]

Depository

[The place where anything is deposited.]

Desiccate

Despatch

Detector

Detractor

Devest

[Law: to deprive of, or alienate, an estate.]

Dexterous

Disinthrall

Disk

Diversely

Divest

[To deprive or strip of anything that

covers, surrounds, or attends. —
Webster.

Domicile

[*Webster and Worcester agree on domicile. Some attorneys insist on domicil, in their briefs. If so written, follow copy.*]

Draft (noun)

[A drawing of men to form or complete a military corps; an order by which one person draws on another for money; an allowance in weighing; a written sketch (as, a *draft* of a petition). In any other sense than these four, use *draught*.]

Draft (verb)

[To draw, detach, or select, as men from any company or society: to prepare a writing; as, to *draft* resolutions. For all other meanings, use *draught*.]

Dram

[A small quantity; a weight.]

Draught

[To determine the use of this word, see *draft*.]

Drier (he who, or that which, dries)

Ecstasy

Embed

Embower

Empale

Empan[n]el

[We insert this word to show preference of the initial *e* rather than *i*. One *n* is Worcester style; two *n*'s, Webster.]

Equivoke

Estoppel

Excellences

[Plural of *excellence*. *Excellency*, a title, has *Excellencies*; as, their *Excellencies* the Ambassadors were present.]

Eyry

Fæcal

Fæces

Farther

[So spelled when space or time is indicated; as, "St. Paul is *farther* north than Boston," — "The tinder-box is *farther* from our time than the lucifer match." In other cases, *further* should be used; as, "Let us *further* consider the tendency of such conduct." A similar rule applies to the adjectives *further* and *farther*, *furthest* and *furthest*.]

Felly (rim of a wheel)

Felspar

[But if written *feldspar*, *feldspath*, or *felspath*, follow copy.]

Ferrule

[A metallic ring put round anything to strengthen it.]

Ferule

[An instrument once deemed essential in school discipline, by committees and teachers; but now, happily, laid aside.]

Fleam

[Some of our older readers will scarcely recognize this word as the equivalent of *phleme*.]

Flocculent

Flugelman

Forestall

Foretell

Forray

Foundry

[In book-work of the higher kinds, and in scholarly and historical works, spell this word as we have placed it in the column; but, to avoid making *corrections*, spell *foundry* in bill-heads, circulars, advertisements, and actual business matters. *Foundery* is no doubt right; but who can point us to an iron foundery, or brass foundery, or even a type foundery? We do not know of one.]

Frenetic

[If written *phrenetic*, follow copy. *Frantic* is the form of this word, most commonly used.]

Fuse

[A tube charged for blasting, etc. If copy has *fuze*, put in the *z*.]

Galiot

Galoche

Gantlet

[To run the *gantlet*; a military punishment.]

Gauge (measure)

Gauntlet

[A kind of glove.]

Gayety

Gayly

Gerfalcon

Gibe (to scoff)

Girt

[To bind with a girth; to encompass.]

Girth

[The band or strap with which a

burden is fastened on a horse's back.]

Gnarled

Godspeed

[No hyphen between syllables; and use lower-case *g*, unless it begins a sentence.]

Good-by

Gormandize

Gourmand

Gray

Guarantee

Gypsy

Halyards

Halloo

[This word is used conventionally in books as a familiar call, or a form of greeting.]

Handiwork

Harebrained

Harslet

Hatchel

Hawser

Hibernate

Hinderance

[If written *hindrance*, follow copy.]

Hollo

[*Halloo* is often met with in books; but *hollo* (*pron. hullo*) greets the ear every day. If spelled *holloa*, follow copy.]

Hominy

Hoarhound

[If written *horehound*, follow copy.]

Hostler

Imbitter
Imborder
Imbosom
Imbox
Imparlance
Innuendo
Install

Jail
Jailer
Janty
Jaunt
Jetty (small pier)
Jibe (nautical term)
Jingle
Jostle
Judæa

[If written *Judea*, follow copy.]
Judgment

Lacquer
Lama

[The sovereign pontiff of the Asiatic Tartars.]

Lanch

[To throw, as a dart or lance.]

Launch

[To slide a ship into the water.]

Leach (to *leach* ashes)

Leech

[A blood sucker; part of a sail; a physician.]

Lickerish

Liliputian

Lily
Llama

[A Peruvian animal.]

Loath (reluctant)

Lodgment

[We advise proof-readers and compositors to follow copy, if this word is spelled *lodgement*; but as all other words of this class have dropped the *e*, let us drive that letter from its lodg[e]ment in this, as soon as we can.]

Longe

[If written *lunge*, follow copy.]

Luthern

[A window in the roof of a building; often barbarously written and printed *Lutheran*.]

Lye (from ashes)

Maladministration

Malcontent

Malfeasance

Malformation

Malpractice

Maltreat

[In the above six words in *mal*, Worcester inserts the silent *e*; as, *maleadministration*, *malecontent*, etc., — preferring, however, *maltreat* to *maletreat*. We have often marked in the *e*, and, as a general thing, have noticed that the author has marked it out again. Webster omits the *e*. We do not undertake to say which is the better form; what we do say is, that if the proof-reader passes these words as we have given

them above, forty-nine writers out of fifty will be content.]

Mall

[An instrument used in driving wedges. If written *maul*, follow copy.]

Mandatary

Mandrel

[Part of a lathe.]

Manikin

Marten

[A carnivorous animal.]

Martin (a bird)

[If written *marten*, follow copy.]

Martingale

Mattress

[A kind of bed.]

Meter

[He who, or that which. measures; as, coal-meter, gas-meter, etc.]

Metre

[Measure as applied to verse; a French linear measure.]

Mileage

Milleped

Millionnaire

Millrea

Miscall

Mistle

[To rain in small drops. We do not spell this word *misle*, because in that case its imperfect, *misted*, might be mistaken for the imperfect tense of *mistlead*, the orthography being the same. *Mizzle* is a low term for running away.]

Mistletoe

Modillion

Moneyed

[If you find it *monied*, do not follow copy, except in "Exhibits," or *fac-simile* work.]

Mortgager

[One who grants an estate as security for debt. This is the correct spelling, when the accent is placed on the first syllable.]

Mortgageor

[The correct spelling when the accent is placed on the last syllable; i. e. when used with reference to mortgagee. We insert this spelling in hopes it may find favor with our legal friends. *Mortgagor* is an excuseless barbarism. When so written we have frequently marked in the *e*; but, with scarcely an exception, every attorney for whom we have read a brief, has insisted on *mortgagor*, — citing the General Statutes. The compositor and proof-reader may as well economize labor and patience by spelling the word *mortgagor* in the first place. But if the printer should, by any possibility, happen to find *mortgager* or *mortgageor* in the copy, let him be sure to follow it.]

Mosquito

[To add to the trouble this insect causes, there are twelve allowable modes of spelling its name.]

Mullein

[Webster has *mullen* and *mullein*; Worcester, p. xxxii, seems to prefer *mullin*, but that spelling is not given in his columns, while *mullein* is.]

Multiped

Muscle

[An organ of motion.]

Mussel

[A bivalve shell-fish.]

Mussulmans

[This word is the plural of *mussulmar*. Mussulmans are followers of Mahomet. This word is often thoughtlessly written *mussulmen*. In this case, do not follow copy.]

Mustache

Naught

Net (as, *net* profits)

Nobless

[But, if written *noblesse*, follow copy.]

Nozzle

O (in the vocative)

[As, "O Thou to whom." "O Baal, hear us."]

Oh (exclamation)

[Oh, dear! Oh! I'm frightened! oh! no nearer, pray!]

Pacha

Palette

[Used by painters.]

Pallet

[A small bed; a wooden tool used by potters; a tool used in gilding; a term in heraldry: part of a clock or watch.]

Palmiped

Panel

Pantagraph

[If written *pantograph*, follow copy.]

Pantile

Pappoose

Parcenary

Parol

[Law. An adjective; as, *parol* evidence. As a noun it signifies, — a word spoken; word of mouth; pleadings in a suit.]

Parole

[Word of promise. In military affairs, a promise made by a prisoner, when released, to reappear when wanted; also, a pass-word to distinguish friends from enemies.]

Parsnip

[If written *parsnep*, which is Webster's spelling, follow copy.]

Paten

Paver (one who paves)

[But if written *pavier* or *pavior*, follow copy.]

Pawl

[Of a windlass, etc.]

Pedler

Pewit

Philibeg

[But if written *filibeg* or *fillibeg* (there is authority for both), follow copy.]

Philter

[A potion or charm to excite love. From the Greek *phileo*, to love; and must not be confounded with *filter*.]

Plain

[A level surface; a field of battle.]

Plane

[This spelling obtains in matters

of science and the arts. "*Planes* are often used for imaginary surfaces supposed to cut and pass through solid bodies." *Plane sailing* is finding the ship's position, on the supposition that the earth's surface is a plane.]

Pliers

Plumiped

Pommel

Postilion

[Webster has *postillion*. *Cotillion* and *modillion* have two *l*'s respectively: all agree in spelling *vermillion* with one.]

Preterit

[So Walker and Webster; Worcester has *preterite*,— follow copy.]

Preventive

[Avoid the common blunder of writing *preventative*.]

Purlin, purlins

Pygmy

Quartet

[This word is often written *quartette*; in such case, follow copy: but *quartett* is inadmissible.]

Quay

Quinsy

Ratan

[But if written *rattan*, follow copy.]

Raze (to subvert)

Recall

Re-enforce

[*Reinforce* is going out of use.]

Reglet

[Used in printing.]

Re-install

Relieve

Relief

Resin

[Among the *resins* are common rosin, guaiacum, lac, sandarac, mastic, etc.]

Rosin

[The resin left after distilling off the oil of turpentine.]

Restive

Restiveness

Reverie

[This word is written indifferently *reverie* or *revery*. The former seems, however, to be more commonly used, for which reason we have so inserted it in our columns. Dr. Johnson spells the word with *y*, and Walker approves that mode. Webster and Worcester give both forms.]

Rhomb

[Rhombus; lozenge.]

Rhumb

[A circle on the earth's surface making an angle with the meridian at any given place.]

Ribbon

Riveted

Rodomontade

[If spelled *rhodomontade*, it may save trouble to leave the *h* in.]

Sag

[The same with *swag*, to bend by the weight. *Sag* is now the preferred spelling, and in keeping with the pronunciation in general use.]

Saic

Sainfoin

Sandarac

[If spelled *sandarach*, follow copy.]Sat (pret. of *sit*)[Avoid the old spelling, *sate*.]

Satchel

[Our principal dictionaries allow two ways of spelling this word — *satchel* and *sachel*; but as the compositor is limited to one way, we insert that which seems generally preferred.]

Satinet

Saviour

[This word retains, when applied to Jesus Christ, its ancient form. In all other cases, spelled *savior*.]

Scath

Sceptic

[But if Webster is to be followed, spell *skeptic*.]

Sciagraphy

Sciomancy

Scirrhus

[If a corresponding adjective is admissible, it should be spelled *scirrhus*; as, a *scirrhus* tumor.]

Scotfree

Seamstress

Sear (withered)

Secrecy

Seethe

Seize

Seizin

[Often written *seisin*: follow copy.]

Selvage

Semitic

[If written *Shemitic*, follow copy.]

Sennight

[Contracted from *sevensnight*, as fortnight is from *fourteennight*.]

Set (a complete series)

Shakespearian

Show

Sheathe (verb)

Showbread

Sieve

Silicious

Siphon

Siren

Sirup

Sley (a weaver's reed)

Smooth (verb or adj.)

Solder

Soliped

Summerset

Soothe (verb)

Spinach

Sprite

[Sometimes written *spright*, — follow copy.]

Spurt

Stanch

Steadfast

Strap

[But a strip of leather or cloth for sharpening razors is frequently spelled *strop*. *Strap*, however is preferable.]

Strew

Stupefy

Subtile

[Thin, delicate, piercing.]

Subtle

[Sly, artful, cunning.]

Suit

[In the sense of retinue, this word is often written *suite*, and pronounced *sweet*. The English word is better.]

Sumach

Surloin

[A case of unsettled orthography, — *surloin* is often written: follow copy.]

Surname

Swale (to waste away)

[If written *sweal*, follow copy.]

Swath

[The sweep of a scythe.]

Synonyme

[This "is a modern word: it was not inserted by Johnson in his dictionary; and with respect to its orthography, usage is divided. In the . . . principal English dictionaries it is spelled *synonyme*; and of the different authors who have written works on English synonymes, Blair, Crabb, Platts, Booth, Graham, and Carpenter spell the word with the final *e*, — *synonyme*; and Taylor, Whately, and Mackenzie, *synonym*." The words *homonyme*, *pseudonyme*, etc., are spelled with the final *e* in Worcester's dictionary; but in Webster's, the final *e* is dropped. Follow copy.]

Tallness

Tambour

[A small drum: a species of em-

broidery. This word retains the termination *our*; but it has, by some, been written *tambor*.]

Tarpaulin

[But *tarpauling* is preferred by Worcester. Follow copy.]

Thrash

[Written *thrash* or *thresh* indifferently. The former agrees with the common pronunciation, and we give it the preference.]

Tidbit

Tollbooth

Ton

[So spelt for 20 cwt.; a space in a ship; or a measure of timber.]

Tun

[A large cask; a wine measure.]

Tonnage

Touchy

[Sometimes written *techy*, — follow copy.]

Tranquillity

[But whether we shall spell *tranquillize* or *tranquilize*, *tranquillizer* or *tranquilizer*, is a question of style.]

Transference

Treadle

Treenail

Trestle

Tumbrel

Turkoid

[The French spelling, *turquoise*, is much used.]

Unroll

Vaudevil

Veil

Vender (one who sells)

Vendor

[So spelled in *law*; correlative of *vendee*.]

Vermilion

Vertebra (pl. *vertebræ*)

Vial

[A small bottle; often written, but seldom pronounced, *phial*. Spell *vial*, unless *phial* is absolutely required.]

Vise

[A mechanical instrument.]

Villain

Villanous

Villanously

Villanousness

Villany

Visitorial

[We think this decidedly preferable to *visitatorial*.]

Wagon

Warranter

Warrantor

[In *law*, correlative of *warrantee*.]

Warwhoop

Weir

[An enclosure for catching fish. If written *wear*, *wier*, or *were*, you can safely follow copy.]

Weasand

Welsh

Whippetree

[Often written and spoken *whiffle-tree*, — follow copy.]

Whippoorwill

[We think this the most usual orthography of this word. Webster has it *whippowil*: Worcester has *whippoorwill*, and says it is also written *whippowill*.]

Whoop

Whooping-cough

[In hospital reports, if diseases are arranged alphabetically, you may find this word under *H*, spelled *hooping-cough*: if so, follow copy, and adhere to that spelling whenever the word occurs in the same report.]

Withe

Wreathe (verb)

Yeast

Yelk (of an egg)

CHAPTER VI.

READING GREEK.

As Greek words often occur in proof-sheets, we shall here present the Greek letters and characters, with such practical directions as may enable the copy-holder and reader to acquit themselves, in this branch of their profession, without discredit. A few hours' attention will suffice to fix in the memory as much knowledge of Greek as will serve for the mechanical following of the copy.

The Greek alphabet consists of twenty-four letters.

NAMES.	CHARACTERS.	ENGLISH.
Alpha	<i>A</i> α	a
Beta	<i>B</i> β <i>6</i>	b
Gamma	<i>Γ</i> γ	g
Delta	<i>Δ</i> δ	d
Epsilon	<i>E</i> ϵ	ě
Zeta	<i>Z</i> ζ	z
Eta	<i>H</i> η	ē
Theta	<i>Θ</i> θ <i>0</i>	th

Iota	<i>I</i> ι	i
Kappa	<i>K</i> κ	k
Lambda	<i>Λ</i> λ	l
Mu	<i>M</i> μ	m
Nu	<i>N</i> ν	n
Xi	<i>Ξ</i> ξ	x
Omicron	<i>O</i> ο	ō
Pi	<i>Π</i> π	p
Rho	<i>P</i> ρ	r
Sigma	<i>Σ</i> σ, final ς	s
Tau	<i>T</i> τ	t
Upsilon	<i>Υ</i> υ	u
Phi	<i>Φ</i> φ	ph
Chi	<i>X</i> χ	ch
Psi	<i>Ψ</i> ψ	ps
Omega	<i>Ω</i> ω	ō

In reading Greek, mention each letter by its English equivalent.

E is read, "cap. short e"; *ε*, "short e"; *H* is read, "cap. long e"; *η*, "long e."

O is read, "cap. short o"; *ο*, "short o"; *Ω* is read, "cap. long o"; *ω*, "long o."

There are three accents, — the acute (´), the grave (`), and the circumflex (˘).

ι is read, "acute u"; ι is read, "grave i"; α is read, "circumflex a."

Over every vowel or diphthong beginning a word, is placed one of two characters, called

breathings, which, for the purpose of reading, we may designate as the smooth (') and the rough (').

α is read, "smooth a"; ι is read, "rough i."

When two marks appear over a letter, both should be mentioned by the copy-holder.

υ is read, "smooth, acute u"; ο is read, "rough, acute, short o"; δ, "rough, grave, short o"; δ̄, "circumflex, smooth, long o."

Obs. The compositor and proof-reader should be careful that accented letters are used according to the copy, as in many cases the difference of accentuation serves also to mark the difference of signification. Thus, νέος signifies *new*; νεός, *a field*: ἴον, *a violet*; ἰόν, *going*.

α, η, ω, are diphthongs; their second vowel (ι), being silent, is placed underneath, or subscripted. These should be read thus: α, "a subscript"; η, "long e, subscript"; ω, "long o, subscript."

In Greek, only four points or stops are used: the comma (,); the note of interrogation (;); the colon, or point at top (·); and the full stop (.). These should be mentioned as they occur.

EXAMPLE FOR READING.

EPIGRAM ON THEMISTOCLES.

*Ἀντὶ τάφου λιτοῦο θῆς Ἑλλάδα, θῆς δ' ἐπὶ ταύιαν
 Δούρατα, βαρβαρικῶς σύμβολα ναυφθορίας,
 Καὶ τύμβῳ κρηπῖδα περιέγραψε Περσικὸν Ἄρη
 Καὶ Ξέρξην· τοῖτοις θάπτε Θεμιστοκλέα.
 Στάλα δ' ἅ Σαλαμὶς ἐπικεῖσεται, ἔργα λέγουσα
 Τάμ' αὖ τί με σμικροῖς τὸν μέγαν ἐντίθεις;*

The method of reading will, we think, be sufficiently exemplified if we give but one line. We select the third, which should be read by the copy-holder, as follows:

Cap. K, a, grave i; t, acute u, m, b, long o subscript; k, r, long e, p, circumflex i, d, a; p, short e, r, acute i, g, r, a, ph, short e; cap. P, short e, r, s, i, k, grave short o, n; cap. smooth acute A, r, long e.

CHAPTER VII.

TECHNICAL TERMS USED IN THIS WORK.

CASE. A frame divided into boxes, or compartments, for holding types. The upper case contains capitals; the lower case, small letters.

CHASE. An iron frame in which the pages of matter are locked up.

DOUBLET. A portion of a take, repeated by the compositor. For instance: "It is of no use to lament our misfortunes, of no benefit to grieve over past mistakes." Suppose the compositor to have set up as far as the second "no" inclusive, — he then glances at his copy for the following words, but his eye catches the *first* "no," and he resets what is already in his stick. Of course the proof will read thus: "It is of no use to lament our misfortunes, of no use to lament our misfortunes, of no benefit to grieve over," etc.

FORM. The pages of matter enclosed in the chase.

GALLEY. A frame which receives the contents of the composing-stick. When the stick is full, it is emptied upon a galley.

IMPOSE. To lay the made-up pages of matter on the

stone, and fit on the chase in order to carry the form to press.

INDENTION. The blank space at the beginning of a common paragraph, or of a line of poetry, etc. When the first line is not indented, while the following lines of the paragraph have a blank space before them, the paragraph is said to be set with a "hanging indention."

Specimen of Hanging Indention.

Be it enacted by the Senate and House of Representatives,
in General Court assembled, and by the authority of
the same.

JUSTIFY. To insert spaces between the words of a line of type, so that the line shall exactly fit the width of the stick.

To LOCK UP A FORM is to drive quoins (wedges) in such a manner as to hold the type firmly in the chase.

To MAKE UP is to adjust the matter in pages of equal length, as nearly as may be, for imposition.

MATTER. Types set up, so as to form a word or words. When it is to be distributed (put back into the cases), it is known as "dead" matter. If not yet printed, or if destined for further use, it is called "live" matter.

OUT. A portion of a take, accidentally omitted by a compositor. An "out" is generally referable, as in the case of the "doublet," to the recurrence of some word, or sequence of letters. For instance: a take had in it, "He injured his foot, by wearing a tight boot." The proof had, only, "He injured his foot." The compositor

had the whole sentence in his mind ; and, having set the final letters “oot,” referred these to the last word, “boot,” and thought he had set the whole sentence.

QUÆRE, or QUERY, variously abbreviated, as *Qu.* *Qy.* or *Qr.*, and sometimes represented by an interrogation point, is written in the margin of the proof-sheet, to draw the author's attention to some passage about which the proof-reader is in doubt.

REVISE. The second proof is a revise of the first, the third is a revise of the second, etc. To REVISE is to compare the second, or any subsequent proof, with a preceding one, to see whether the proper corrections have been made.

SIGNATURE. A letter or figure at the bottom of the first page of every sheet. It denotes the proper order of the sheets in binding.

SPACE. If a line of type be divided by vertical planes into exact squares, each of these squares occupies the space of an *em*, or *em-quadrat*. Ems are used to indent common paragraphs, and to separate sentences in the same paragraph. The next thinner space is the *en*, or *en-quadrat*, which is one half of the *em*. The next is one third of the *em*, and is called the *three-em space*; next, one fourth of the *em* is the *four-em space*; then, one fifth of the *em* is the *five-em space*. Thinner than any of these is the *hair-space*. The three-em space is generally used in composition; the other sizes are needed in justifying.

STICK (COMPOSING-STICK). A frame of iron or steel, in which the compositor sets up the type. By means of a movable slide, it can be adjusted to the required length of line.

STONE. A table of marble, or other stone, on which forms are imposed, and on which they are placed for correction.

TAKE. That portion of copy which the compositor takes to put in type (or "set up") at one time.

VARIOUS SIZES OF ROMAN LETTER.

This is a line of Diamond.

This is a line of Pearl.

This is a line of Agate.

This is a line of Nonpareil.

This is a line of Minion.

This is a line of Brevier.

This is a line of Bourgeois.

This is a line of Long Primer.

This is a line of Small Pica.

This is a line of Pica.

This is a line of English.

This is a line of Great Primer.

SPECIMEN OF FIRST PROOF.

□ [^]We can imagine how [^]up to a certain point, *s. c. / . /*

~~a-such~~, whatever ill may result from it, may *man*

u / give up the direction of his temporal affairs *< I lead*

○ to a [^]noutward authority.

no break

lead >

We can conceive a notion of that [^]philoso-
pher who when one told him that his [^]was on *house*

2 fire, said, "Go and tell my wife; I never medd-[^]

tr. le with house-[^]hold affairs" [But when our

stet conscience, ~~our~~ thoughts, ~~and~~ intellectual ex- *our*

ital. istence are at stake — to give up the gover- *e / n /*

I # ment of one's [^]self, to deliver over one's very *∇*

— soul to the [^]authority of a stranger, is indeed *# x*

a moral suicide; is indeed ~~1000~~ times worse *a thousand*

rom. than bodily servitu de — (to [^]than become a *tr. / w. f.*

b. c. mere appurtenance of the [^]soil.

Guizot.

I / s. c.

— —

—

MARKS USED IN CORRECTING PROOFS.

- Insert an em-quadrat.
 ∂ Dele, take out; expunge.
 # Insert space.
 (Less space.
 (Close up entirely.
 ∂ # Dele some type, and insert a space in lieu of what is removed.
 ∂ (Dele some type, and close up.
 × Broken or battered type.
 ‡ Push down a space or quadrat.
 ↓ Plane down a letter.
 . . . Placed under erased words, restores them.
Set Written in the margin, restores a cancelled word or passage, or such portions of erased text as have dots under them.
 ¶ Begin paragraph.
 □ or L Remove to left.
] or J Remove to right.
 ⌈ Carry higher up on page.
 ⌋ Carry down.
 ≡ Three lines subscript, denote capitals.
 = Two lines subscript, denote small capitals.
 — One line subscript, denotes italics.
w. f. Wrong font.
tr. Transpose. (•) Period. (:) Colon.
l. c. Lower-case. *s. c.* Small capitals.
Qu. or *Dy.* or *?* calls attention to some doubtful word or sentence
 Several other marks are used, which need no explanation.



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